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Papers

WILLIAM DAVID  
AND DANIELLE SPENDER  
IN *THE CRUISING*

## TEEN LOVE IN TURMOIL

George Ogilvie's *The Cuckoo's Nest*

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# The Core

MAD (DANIELA SPINELLI)  
CANNOT BE IN THE TERRORS OF  
THOSE LYVE, FROM KITTEN  
(DANIEL) (DANIEL SPINELLI) (DANIEL SPINELLI)  
AND DAN (DANIEL SPINELLI)  
WOMAN (DANIEL SPINELLI) (DANIEL SPINELLI)  
(ALL PHOTOGRAPHS BY DAN SPINELLI)





# ossing

ANDREW L. URBAN  
REPORTS THAT  
NO EASYWAY  
CROSSING  
WILL BE THE SAME  
FOR THOSE WHO SEE  
GEORGE CLOONEY'S  
NEW FILM

**T**HE CROSSING is a study in how three young people cope with the effects of an unstoppable journey, a love that divides as well as unites. It is set in the mid 1950s, in a small New South Wales country town, and ends in a heart-copping car chase over a railway crossing.

Eighteen months ago, Sam (Robert Maysmore) had left suddenly for the big city. His girl, Meg (Danielle Spencer), waited a while, broken hearted, but he never wrote, never rang. In that absence, their common childhood friend, Johnny (Russell Crowe), dared to step across the line, and friendship with Meg passed to romance.

But now Sam has come back, his return motivated by his love for the girl he couldn't get out of his mind. Wounded by his arrival, Meg finally submits to that sweeping love, but not before the whole town has shattered in its absence.





**T**HE CROSSING is a universal story, told within the perspective of a single Aussie Day at a time when the 1960s revolution was but a war in San Francisco and Carnaby Street, and not even contemplated in Sam's home town.

After seven years of doing the rounds, Ronald Allan's script was picked up by producer Sue Society and offered to the Beyond International Group, which had been reading dozens of scripts in search of its first feature film. (Beyond had grown to prominence worldwide, first as producers of the television show *Beyond 1990*, and later of an expanded programmatic catalogue.)

Beyond's head of film production and development, Al Clark, chose to go with the project, though some re-writing was recommended. Clark, an executive producer with Beyond's managing director, Phil Gerlach, spent fifty per cent of his time on location with an enthusiasm only equaled by Gerlach, who is convinced *The Crossing* deserves to be in Competition at Cannes this year. They have reason: as director George Ogilvie, they have a guiding force that actors universally admire.

Ogilvie says very close to the actors, coaches and guides them privately, never shouts, never gets angry, his sensory health trust, the trust builds confidence, the confidence generates effort and energy.

In the lead roles, the three young actors have very little track record, no instantly recognizable name, and no formal training from any major acting school. Yet, there is a buzz.

Australia-born Robert Mammone had been in Sydney for five years, where his most audacious work was with Not Another Theatre Company. Says Mammone:

*George gives you everything, that's the beauty of it. But it's a bit of a worry sometimes you want to come up with something yourself, and he says it before you can file a script ahead. He sees it all.*

Mammone, with the classic dark looks that could earn him a place in Hollywood's best pack, speaks quietly but directly:

*The most important thing George has said is that this character, Sam, comes from the heart. He loves "When most people are conditioned by things, they think them, but he chooses them, and here."*

But what about Sam's leaving the town? Why did he just up and go? Mammone replies:

*We never actually sorted out why he originally left. If we had, it would have taken away from it. So, there were different possibilities. Often in life you find yourself doing things without knowing why. He just had to go. His perception of what he wanted from life was so different to everyone else's, he would have hated everybody if he stayed.*

Flying Johnny, the childhood friend, Russell Crowe had just come from a smaller role in *Gladiator*. He was anxious to work with Ogilvie. Asked what it's like, now that he is, he grins and breaks into the voice of an old pop tune: "Heaven... I'm in heaven..." (from "Dancing Queen to Cheek"). The answer is indicative of Crowe's other great love, music. He began professional life as a musician and songwriter: "I used songwriting to help prepare ideas about the character, to help us it down."

Naturally mischievous and very alert, Crowe hangs on every word Ogilvie tells him:



# George Ogiliv

*George Ogiliv, one of Australia's most regarded theater directors, has made a highly successful transition to film, first on the television mini-series **THE DEERHILL**, then as co-director on **MOO MAX BEYOND FURNERBUSH** and, perhaps most notably, as director of **THE SEAGULL**. The feature, **SHORT CIRCLES** and **THE PLACE** at the Coast, followed and Ogiliv is now in post-production on **THE CANNON**.*



**C**an you remember the first show that a film made an impact on you?

It was a horror film, *The Spinal Column* [Robert Siodmak, 1946], with Dorothy McGuire as the innocent girl and George Brent as the murderer. The moment you asked that question, I had an immediate recall of the girl's reaching sticks along a pavement to make a noise because she was so scared. I will never forget it as long as I live.

How old were you?

Seven or eight. I remember because I had nightmares for a long time afterwards. I also never went to the cinema again, with or knowing that just being there could affect my life. It is a very powerful memory.

When I first went to London, where the film is set, it was a very bad winter. There was a lot of mist and fog around and as I walked past some English schools I slowly realized that actor. That moment still affects me very much today. If I am alone at night, in a misty street, the mood and the image return to me.

What was the next thing that affected you about the performing art?

The "professional first" was as a performer. When I was a small boy, I was at a school where the teachers were very drama and music conscious. I loved the games and was a boy soprano. Then I was discovered by the local repertory society and I began to play juvenile roles in their productions. From then on there was no question I was going to be an actor. And I was five some ten years before I began directing.

Was this in London?

Yes. At that time, there was little drama happening in Australia. There was no Melbourne Theatre Company or Sydney Theatre Company. One had to go to England to learn.

When I did return to Australia in 1955, I became a member of the first Elizabethan Theatre Trust Drama Company soon after that.

From acting, you progressed very successfully to stage directing. What triggered the move?

While I was working as Melbourne as an actor, Wil Cherry, a director who is now dead, asked me whether I wanted to direct a play. I said no and that I was perfectly happy as an actor. But he persisted, so I chose the most difficult play I could think of to show him that I was as good as it, it happened to be *Love's Blood Wedding*.

# ie



ABOVE GEORGE MILLER, FRAMES PETER AND SAM THORNTON IN A LOVE-TO-HATE SCENE IN THE ORIGINAL

That experience absolutely captivated me, I couldn't believe how much I enjoyed it, because I wrote the music, got the thing going and even choreographed the dances. I suppose to some degree my musical education helped, plus I had always been interested in dancing — though never as a professional dancer, mind you.

All this I think had something to do with my parents being very broad Scots people from the north of Scotland. I had a very Scottish background; my brothers played the pipes, and three times a week at least the house would be filled with 40 people singing and dancing. That had a big effect, as you can imagine.

**You then moved from stage to film.**

I had always been a tremendous movie fan and, in fact, I preferred going to the cinema than the theatre. I have always found going to see plays I hadn't produced or directed a very painful experience. I am much more nervous than the actors, always terrified the thing is going to fall apart. But film I love just to be able to go into a darkened cinema and fantasise.

**It was George Miller who then approached you to workshop the actors on *The Dreamer*. He also asked you to direct an episode, which must have been quite different experience to working in theatre.**

Actually, it took me quite a while to get in to George's constant request for me to direct an episode. As I've said, I love movies, but I had never thought about how they were made. So I asked George: "Can you possibly be on the set with me and tell me where I go wrong?", to which he very generously said he would. To have such a generous assistant is amazing, he was constantly willing to show, to teach, to provide.

I know also I was working with a fine group of directors and technicians who, if I had a question, would answer me. I had a director of photography in Owen Semler of whom I could ask, "What do I do here?"

So, life was filled with questions and answers as I went along — it had to be, considering my first day as a director was with the entire Australian Service!

**Did you find a report of that scenario where Miller then suggested you to work on the feature, *Mad Max Beyond Thunderdome*?**

George and I met, "We will co-direct this film with me." I said, "No." But he finally convinced me.

**Did Miller say what he sought from you?**

That's an interesting question, but I don't think I have an answer to it. It never came to that, as summaries and conclusions.

**Possumably one aspect was your experience with and understanding of actors. Can you explain your approach in drawing performances from actors?**

It seems to me that the essential quality required by an actor is the ability to be spontaneous. It is a very difficult skill in terms of art. We are all spontaneous as we go moment to moment in life, but when you are on a set, and you've had to wait 12 hours to be upon screen about a scene that you've gone over and over again in rehearsal, it is a very difficult thing to achieve. It seems to me that everything I do as a director, ready to be filled up — the preparation in other words. I can't teach actors to act, that's impossible. I can only help them to prepare to be what they have to be.

**Is there a technique an actor can learn to use on an on-going basis?**

Yes, indeed. It is a form of meditation. That is a very broad word, but I think it's the right one. In other words, it is a preparation which involves trust, whereby you do one particular. After all, making which produces those tensions.

I recall a workshop I did with some directors a few years ago and one of my first questions was, "Who is scared of actors?" There were lots of arms. That showed a problem in the area of communication between an actor and director and if there's no trust, there will always be a barrier.

## THE CROSSING

**You are now directing a film which is totally different from your television work. How would you summarise the story?**

It is a story about loving, where the loving is an emotional need rather than a game being played, where, in order to go on loving, loving is needed.

The writer [Harold Allen] has put the loving into young people, 20 year olds, and he takes that sense of loving very seriously. The writer says that it's possible for three 18 year olds to love and to know that loving can die and in total disaster, unless it is fulfilled. It's not something that can be passed over or got used to, although how is a romantic experience which can last a lifetime.

So, in that respect, it is a serious film.

WHILE *ANNA* HAS A TRANSPARENTLY  
WELL-INTENDED MESSAGE, WITH A HEART,  
SARAH POLLEY AND ANNEKE HANSEN,  
FOR JEFF GARDNER, THE DIRECTOR.



To what extent is *growing up* and that energy specific to Australian kids, or is it a universal theme?

I think you have already answered it: it is much closer to a universal idea. But all the actors are Australian, and the teenagers and attitudes are Australian.

At the same time, it is a very "visual" film and not many Australians talk. They generally keep their problems to themselves. In Paris, you are all of life being discussed in the local rules, but not here. It is a bit of a British overhang, I suspect.

The film is set in the 1960s: is there a specific reason for that?

Simply to be able to circumvent all what we are doing and not be interfered with by outside noise from outside, such as television. The town has a certain isolation and when Sam [Robert Pattinson] comes back after his month away, he finds things have not changed.

Do you think it will be an important film in that it gives a deeper view of the human condition?

Yes, I must answer this very simply, because it is very simple. I find the relationship that the young people have with their parents in this film is very true, and, when you are dealing with four families, you have quite a span of emotional reactions. People on the whole are terrified of change, because it's mysterious, something unsettling—it's better not to have it. Therefore, what the author is saying is that where love is needed to that degree, it can, if society presses a point, become compromised and end in tragedy. It's a highly emotional film.

Is that what attracted you to it?

Yes, and because I have to do with families, I am unmarried myself, but I have brothers and sisters who are all married. I have come from a large and warm family, and that supported me in everything I did. Therefore, the idea of family has always been very important to me.

Do you miss having a family?

Not in the slightest, because my brother's family is my family. I feel concerned about it like J. D. Salinger, who said that he couldn't give up the window seat. It's that. My life has been with actors from the word go, and I have never wanted another life.

Do you think that the film will have an impact on, or offer something to, those parents and adolescents who are at that moment in their lives?

Doubtless. But I don't think about such things. I'm just making a film. But it's a film I believe in. It does suggest to parents that if a child is in love, then that child should be taken very seriously.

How do you turn these emotional subjects into images?

The film is filled with roses, not unlike in *Chickadee*. It opens just over

day, but every moment of that day is a critical moment in the life of somebody in that town. Being *Anna Day*, it is highly explosive. Everything is filled with memories and the thoughts of those who have passed away. It's also filled with the thoughts of young people looking towards the future and wondering if their future is what they see in their parents.

Was that the reason for setting it on *Anna Day*?

Oh, very much so. The whole idea of rural is a wonderfully funny thing. The author loves rural, and so do I.

The dawn service is a serious point in the day. I know what it means. Every time I have gone to such a service on *Anna Day*—my father used to drag me there when I was young—I was overwhelmed by the emotion. When you look at it, it is one of the few rituals the country has left.

Is there anything special that you decide terms of the way the film looks or in the way you are shooting it?

I'm not doing anything with the camera, Jeff Darling is doing that. As much as Jeff and I planned the film together, I couldn't do a very

other way. I truly believe that a film belongs to the director and the director of photography. Jeff's equal understanding of the film produces what we do.

So, we have a film which is filled with studies of people and faces, faces looking, faces reading, faces wondering. It's a film filled with those questions.

Do you think it to be what people would call a "gently descriptive" or an "actors' film"?

Oh yes, it's certainly that.

You have chosen three as-yet-unknown leads. Has working with them been a challenge?

Yes, terrible so. Have working with the three young people, but I also love working with the actors who play their parents. They too are fine actors, who, in five words, can do what I want.

You have two streams of actors: the experienced and the novice?

That's right, and to have them both is wonderful because one supports the other. It's great to see the young people working with

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the parents and to see them get so much from the experienced actors, to see Johnny [Russell Crowe] work in the scene with his mother [Daphne Gray] and to see in his face this sense of utterance for what that actress is doing. That's great.

**What qualities were you looking for amongst the hundreds of young actors that you saw?**

Well, asking Meg [Dorelle Spencer] to begin with. I was looking for someone who was a secret person, who was difficult to read, difficult to know what she thought or felt. There had to be a sort of depth within her, like a deep running feeling. She is a girl who on the surface seems fine, no problems at all, but with a disturbance below. She has been living with this fantastic need for a particular love that she has. She needed to be able to hide that.

**Did you focus on a particular person or actress that you knew as a model?**

No, I must admit I didn't.

The two boys are totally different, one from the other. In a sense, I suppose I incorporated my own life and wondered what part of me was Johnny and what part was Sam [Robert Monaghan].

Johnny has a physical approach to life, although that is a fairly mundane way to say it. He has an explorer thing in him, that at times has to be released physically. At the same time, he had to be played by somebody with a very gentle nature. There is that duality.

As far the other boy, Sam, the best word I have is "quiet". He has a refinement and is somebody who has a long way to go, and knows where that is. But he is also somebody who loved this girl and discovered, to his surprise, that he could love no one else.

**Is there an emotional direction in which you to move the audience?**

Absolutely. That obviously comes from my theatre background as well; you don't direct a play without thinking about that part of it. A

film has to be a personal experience, even more than theatre, where you can put on the mask a little. In film, that's very difficult.

I think the director's attitude comes through all the time in film. That is why, I suppose, *Reverie* would have to be my most beloved filmmaker. I love what he does, because I love the man that comes through. That I find very strong: his humanity, his love of and joy in people, the fact that there is never a villain in any film he made.

**Does the idea of directing a film where you regard as important create any special needs? Is there special disciplines that you feel you have to impose on yourself?**

That is a very good question. Once again, it is like meditation. Having decided it was an important film, you throw that away. If I keep thinking of that while I was making it, the experience would be deadly. You have to throw all that importance away and just enjoy each day as it comes.

**And, of course, there is the craft side, the day-to-day work. You seem a very controlled person in the sense that you know what you want.**

Oh, it's all worked out, yes, but it's worked out in the instant when I walk on to the set. I can change the whole thing. I believe in spontaneity, but that only comes about with great preparation – the same for actors. Do your homework, do it really well, and then throw it away. You will find that which works.

**Do you always think that the film you are doing now is the most important one for you?**

Oh, yes. It really is like getting on a ship and there's no land in sight until you finish the bloody thing. Nothing else exists. I mean, I get a phone call from Sydney and I remember one. I can't lift my hand and we finish shooting. So you say to people, "Don't ring me."

**Does this sort of interview intrude?**

Yes.

So, you are really immersed in the story and the emotions.

I have to be. I was up early this morning, on my day off, going through what was shot and changing it and that. It never stops; it can't stop. I go through as much as the actors go through, you have to. You go through each turbulent scene when you question yourself and your own experience when you are an adolescent. You have that constantly on hand. When they cry, I have to cry as well; if I don't, then I'm not involved in the right way. I would be just looking for an effect. I have to trust my actors to know that if they have the right feeling then the effect will be there.

**It is a bloody shoot. Do you find that draining?**

It's really exhausting and you need a good sleep. Every day is exhausting.

I believe that there is enough energy in a human being to allow that to happen as long as in the evening you can relax and let it go. But I don't mean by that that I need distraction. That's not necessary, but meditation is. It is something I believe in and do a lot.







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# Aspects of Technology

IN THE FIRST 100 YEARS OF AUSTRALIAN FILM

## DOMINIC CASE

*The following article is a revised version of a paper Dominic Case of Colossal presented for the 34th SMPTE conference in Los Angeles in late October 1989. To some Australian readers, parts of this history may be familiar. But it is a story so often ignored that it needs re-examined and revised.*

**I**N 1888, a young camera assistant was on his first newspaper assignment with cameraman Frank Hurley, the Antarctic explorer and Guinness's chief cinematographer. The story they were covering was an ice-hockey game in California. They set up the camera. There was no exposure meter; no one in Australia had seen one in those days. Hurley told his assistant, "Never mind the camera, just fix your eyes on the lake. Don't look away for a second."

The assistant stared steadily for about three minutes while Hurley fiddled with the camera. Then Hurley came back and said, "Now—look straight at me, boy—into my eye. Okay—it looks like about 1/80."

The assistant was John Knappford Smith, he would be a leading player in the Australian film industry through many of its hottest years before the so-called revival of the 1970s.

But, despite the lean years, filmmaking in Australia has a history as long and rich as any in the world.

Motion picture film was first exposed in Australia as early as 1885. The story goes that Walter Barnard, a photographer from Sydney, was returning by ship from a trip to London. In Bombay he met Maurice Sester. Sester was in Bombay for the Lumière company of Paris, and, unable to extend his contract, had reports back from Paris that his film so far was quite useless. One comment his film being regrettably by the Lumière brothers. Barnard saw his chance, and shipped Sester, his camera and raw stock back to Sydney.

On the 28 September, they opened their Salon Lumière showing the same programme that had been shown at the Grand Café in Paris two months before. In late September or early October, they spent a day shooting scenes around Sydney Harbour. Back at Barnard's studio, they unspooled 60 feet of film and tried to dunk it into a tray of developer. Whatever the pair were like as cameramen, they weren't much good in the darkroom. Most of the film never got near the developer, and it was all ruined.

Arthur Fress, the darkroom supervisor, went home and thought the problem through, and spent the night building a wooden drain big enough to take a full roll of 35mm film. It worked, and so the first truly indigenous part of Australia's film industry—the laboratory business—was born.

Although we have their reels, those first scenes of Sydney are lost: but the National Film and Sound Archive does have some of Barnard and Sester's film shot the following year, 1886, of the Melbourne Cup. Most of the film shows the crowd and glimpses of Barnard himself arranging the tribunes for the camera—the race itself was too fast for the slow stock to capture.

Four years later, in 1890, came a multi-media event, at Melbourne's Town Hall. It was entitled "Soldiers of the Cross", produced by the Salvation Army under Herbert Booth—son of the founder of the Salvation Army—and shot by Joseph Perry. Its spectacular story of the early Christian martyrs used more than 200 lantern slides, sound effects, music and 15 rolls of 35mm motion-picture film, all mixed together, and run more than two-and-a-half hours.

Much of this work was quite original, and pre-disciplined techniques in Europe and the U.S. by several years. Unfortunately, Herbert Booth left Australia the following year, taking the film with him, and it is now sadly lost.

Filmmaking boomed in Australia faster than almost anywhere else. By 1900, feature



ARMED FORCES OF AUSTRALIA, 1914.



ARMED FORCES OF AUSTRALIA, 1914. (THE ARMY OF THE CROSS) (1900), AND "THE ARMY OF THE CROSS" (1900), AND "THE ARMY OF THE CROSS" (1900).



ARMED FORCES OF AUSTRALIA, 1914.



SCENE FROM *CRUISING*  
DIRECTED BY THE DIRECTOR  
BOONE (1977).

filmed 10 or more reels in length were being produced. In 1960, the film *Two Brothers* made a new-entrant, *The Story of the Kelly Gang*. It was screened with hand colouring, sound effected and a narrative. Only part of one reel of the film survives today, but the story itself was to be reborn at least six more times over the years.

The big budget short and long features in Australia made photography on slow film stocks easy and most of the companies learned. Most photography was outdoors, and interiors were filmed on sets under enormous studio settings to soften the light. The scenes were often static, so much so that in 1912 legislation was passed in an attempt to restrict the number of scenes, backgrounds and 'costly change-overs' scripts.

Techniques, on the other hand, were quite advanced, and directors such as the close-up that were in evidence perhaps earlier than corresponding work by the much more well-known American and European filmmakers, such as Griffith and Chaplin.

The pace didn't lag. By World War I, exhibitors were looking in with the major American and British distributors. The war itself drastically slowed production, and the amount of product from the U.S. increased steadily. By the 1930s, production had become very profitable. Even so, Australia produced some excellent films. Raymond Longford's *The Sentimental Blade* of 1939 is arguably one of the great classics of the silent era worldwide.

Other films were also successfully developed in Australia, and Frank Hurley's *Power and Passion*, made in 1925 in New Guinea, is a milestone in dramatic documentaries.

In 1937, the biggest production ever in Australia was released. *Perils of Pauline*. Directed by the American Norman Dawn and the cameraman was Len Rose. The film was sensational in its use of special effects. Scenes took place in painted glass houses, and he used the technique to 'refracted' a ruined Roman archway in Port Arthur in Tasmania, with great success. It was to be the last big Australian silent film.

Sound film had been around since the early days, and the De Forest Phonofilm Company of Australia had started producing short films in 1926. Unfortunately, its sound-on-disc equipment ran into difficulties when its American technical operator returned home. The company did not last.

Warner Bros. The film *Superman* failed in securing the million ams. Certainly it caught the popular mood, despite its very limited use of sound, and within a few weeks cinema in Sydney and Melbourne were packed out. Last chapter took a month, and on one Saturday night in Sydney was a single live stage was open.

Now it was a race to equip theatres for the talkies. But the cost was high - eleven thousand pounds for one unit. Several Australians had been experimenting with their own systems, and before long, Raymond Allsup had produced the 'Rayophone' system for one thousand seven hundred pounds a unit. Many of the smaller theatres, unable to afford the imported equipment, and lacking the expertise to maintain it, were floundering until Rayophone arrived. Naturally his system did well. Even then, distributors blackballed theatres that installed Rayophone, in order to protect the rights of Viaphone and the other imported product. However, Rayophone was vital in bridging a gap until sound-on-film became established.

It took a couple of years before a complete sound feature was made in Australia. Meanwhile, there was much experimentation with shorts and newsreel items. When the Duke of York opened the new Parliament House in Canberra in 1927, government security intervened, and the speech had to be recorded from the official radio headline 100 miles away in Sydney, while the film was shot in Canberra. Close-ups were not allowed. This turned out to be good thing, as the poor sync between image and sound was less obvious.

Apart from features, newsreels have always been a mainstay of Australian production. Australian Gazette had been in continuous production as a weekly silent newsreel since 1914, and was in fact the world's longest running silent newsreel. In 1929, Fox Movietone prepared a sound track to produce talking newsreels, having already established similar setups in France, Germany, the UK and the U.S. The silent newsreels disappeared, but other companies established



SCENE FROM *CRUISING* BY  
DIRECTOR BOONE (1977).



ONE SCENE FROM *CRUISING*  
DIRECTED BY BOONE (1977), WITH BOONE'S OWN AND  
BOONE'S OWNWORK.

THE ORIGINAL TITLE  
OF THE FIRST MAJOR AUSTRALIAN  
MOVIEWORK.





themselves very quickly. Australian went into partnership with a record company, Vocalion Records, to produce *Australian Telling Menus*. Sound production was to switch to a sound-on-film system, and the new record would be called *Cineacord Records*.

Almost the entire collection of material started during this period by Cineacord and by Movietone survives today and is in excellent condition, in forms an unparalleled visual history of our country for much of its life. The 1930s story, *Newfront*, dominated the story of the Australian newscast companies, incorporating much of the genuine footage of the 1940s and 1950s.

Meanwhile, by 1951 several attempts had been made at sound features, using sound-on-disc. Various local systems had also been tried, and all had indifferent results. One story tells how, one day, a young radio engineer from Tasmania arrived at the door of Union Theatres in Sydney, with the unusual plea "I can make your pictures talk."

That engineer was Arthur Smith. He had a sound recorder built on the "glow-lamp" principle, an idea that had been around since 1919 in Germany, and which the American Theodore Case had developed into the Neo-Movietone system. Union Theatres took Smith on. Union's assistant manager of that time was Ken Hall. He was enthusiastic about the system, and in

no time found himself directing a feature with veteran writer and actor Bert Bailey. The Australian production company Cineacord was born. The film was *On the Selection*, a remake of a classic silent film, its budget, 8,000 pounds. It was a smash hit.

Smith's glow-lamp recorder was essentially free of the ground-noise that was a headache for so many of the sound systems then being used. It was used on all of the Cineacord productions and continued to be used through the war years. In the 1950s, when magnetic recording was introduced, Arthur Smith was still at the forefront. He developed a portable location recorder for magnetic film which was smaller, lighter and better than any other. He obtained licenses from both Western Electric and RCA to use his recorder in conjunction with their systems. In Australia, the recorder was used by the visiting American crew to shoot *On the Beach* in 1959.

In Melbourne, Frank Thring Sen started production with his company Eflon Films. His enthusiasm, due for publicity and connections with the Hollywood system were believed by many to be the greatest hope for the Australian film industry. But business wasn't easy. Distributors were all American or British-owned, and naturally favoured their own product. A credit was placed on imported pictures as attempt to support local production; it wasn't much help directly, but at least coverage, local release, printing of imported product. It was that, more than anything, that kept local laboratories in business. Without them, there'd be no film production would have been even glossier. Thring's sudden death in 1956 brought production at Eflon to a halt.

Around the difficulties, the one shining light was Cineacord, and in the period from 1938 to 1940 Ken Hall directed a handful of 35 features, all but one of them, showed a profit for the production company. But they were a brilliant exception, and, when Cineacord stopped producing features in 1948, the Australian feature industry would not flourish again until the 1970s.

Beyond the cinema, technical developments continued. For example, in the 1950s Brisbane engineer Donald Jones developed a new system of film transport, replacing the claw pull-down and the Maltese cross. This was the rolling loop system, in which the continuous movement of film from feed and take-up reels is transformed to a static position in the gate by a sort of wave motion. The film moves along on paths much as a caterpillar moves across a leaf.

Jones published his invention in the *SMUTE* journal, suggesting that, if it had an application, it might be in the field of medical technology.



TOP: SOUND RECORDING ARTISTS  
BOTTOM: ABOVE, SMITH AND  
SMITH WITH FILM EQUIPMENT



ARTHUR SMITH (FRONT) AND... (BACK) OF  
OTHER FILMS. ABOVE: THE SMITH GROUP  
DEVELOPMENT IN ST. PAUL, 1954





But the paper was torn by the Canadian inventors of film. At the time, they were amazed by the need to pull 35 mm film through a projector, 10 performances at a time, without ripping it to shreds. The Australian rolling loop proved to be the answer.

In the mainstream of film production, with work fairly intermittent and unreliable, stability was provided by one studio, Supreme Sound Studios, and a cluster of small laboratories, including Supreme's own lab, and another one called Filmcraft, owned and managed by Phil Madden.

Supreme was the first laboratory with a colour process, shortly after World War II. The process was a Cinecolor type. One of the stages of colour development involved floating the film on the surface of a red dye. At Supreme, this was done in a 14 foot length of roof guttaring. The machine turned out about three thousand feet per day—mostly of cinema commercials, produced to accompany the Turkish color features being shown in the cinemas.

The first Australian colour feature was made in 1955, and used the new Gevacolor process. It was titled *Jehala* and directed by Charles Chauvel. The location, deep in the Australian outback, proved to be quite a challenge. Chauvel was shooting in sun temperatures of up to 80 degrees Centigrade in the Northern Territory. The negative had to be sent to Rank Laboratories, in England, for processing.

The negative was shipped out to the location using a series of ice-boxes lodged in caves and under rock ledges, and some in native canoes covered in paper bark. Ice was flown out from Katherine, six hundred miles away, twice a week. Stock was exposed quickly, then shipped back along the same or by rail, and eventually to the more temperate climes of the Rank lab for processing.

The results rewarded all the effort, and, for the first time, the incredible richness of colour of the Northern Territory was shown to the world. Years later, disaster nearly struck when it was found that the early colour negative had faded to a single dye. Essentially, some old inventor's experiments were discovered in London and the original colours restored.

The first Eastmancolor process was set up in 1958, at Filmcraft laboratories. But still production limped along, unable to compete with the over-subsidized distribution companies. Eventually, in the early 1970s, Prime Minister John Gorton introduced government assistance for the industry.

Filmcraft became Colofilm and, needing to install more colour processing capacity, designed and built its own machines, rather than face the constant delays of importing everything. This seemed like a good idea and the engineering obsession became Filmfab Engineering, which now has supplied Australian built processing equipment to every continent.

In the past few years, Australian filmmakers and technicians have found recognition that has helped them for most of this century. The pattern that emerges is one of a country that has produced far more than its share of great film artists and technicians. With limited resources, Arthur Smith designed sound equipment that was world class. Ben Hall made cameras that never failed as the box-office Frank Hurley excelled in documentary and feature photography for three decades. Australians are known as innovative, resourceful, and they don't give up easily. But there is only one film capital, in a business that has been led almost from the outset by Hollywood, acknowledging in Australia has been a constant struggle, with a lack of capital and with distribution geared almost entirely towards the overseas product. It is an irony that in this worldwide industry of communication, so little is known of how our part of the industry grew up.

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# TIMELINE: 1895-1930

BY FRED HARDEN THE FOLLOWING is a timeline of original

Australian developments in cinema technology, as well as of Australian use of overseas equipment and film stocks. Researching the timeline proved difficult. American and British developments were relatively easy to find, but the lack of Australian material, and the difficulty in tracing it, was sobering.

Listed below is what was gleaned from a few reference books on the Australian cinema (with thanks to the Australian Film Institute Research and Information Centre). Most books gave only passing references to technology when writing about the films themselves.

There are large collections of motion-picture and sound equipment at the National Museum in Canberra and the Powerhouse in Sydney, as well as documents in the National Film Archive, Canberra. As these are catalogued and made accessible, they will become a vital part of our cinema history (and self-reflect). This article, then, should be taken merely as a basis for more detailed later work, and hopefully will inspire others to research and write up new sources.

As the period from the early 1930s onwards is covered in detail in industry craft journals, this project has been split at the beginning of sound in 1930. A more detailed coverage from then on will appear in a later issue.

## TIMELINE OF AUSTRALIAN CINEMA TECHNOLOGY



THE EDISON KINETOGRAPH, 1891



THE EDISON KINETOGRAPH "BLACK MARIA" KINETOGRAPH, 1891

## 1894

28 November 1894 James H. McMahon set up the Edison Kinetoscope at Sydney and the first moving pictures were seen in Australia. When the public tired of the five different 48-foot peepshow tubes, he moved the machines to Melbourne in March 1895.

## 1895

January 1895 Kodak Roll film in use by still photographers, can now comprising of the marks left by the camera around the spool. The Pocket Kodak was introduced in October 1895 and was an instant popular success.



BIOGRAPH KINETOGRAPH, 1895



AN EARLY LUMIERE KINETOGRAPH, 1895

## TIMELINE OF TECHNICAL DEVELOPMENTS IN EUROPE AND THE U.S.

### Pre-1895

1888-89 Louis-Jean Auguste Le Prince projected a short strip of moving pictures in New York. They were taken at Le Prince's house in Leeds, England.

1891 First public performances of Émile Reynaud's animated hand-drawn films on the Praxinoscope film strip projector.

May 1891 First private demonstrations of the Edison Kinetograph. On 14 April 1891, the first models were installed at 1135 Broadway, New York.

1893 Edward Muybridge showed his sequential photographs on a glass disc with his Zoopraxiscope projector at the Chicago World's Fair. His first sequence of 24 photos was taken in 1878.

1893 W. Dickson combined Edison to build the "Black Maria" studio, a timber and tinplate building that revolved on tracks to follow the sunlight that came through its open roof. Dickson was the cinematographer of most of the early Edison films; the work was Kodak. (See details in previous issue of *Cinema Papers*.)

### 1895

1895 The Lumiere family gave a public demonstration of their projected pictures, which were films of ordinary scenes. Several. Their contributions to showing the effect on the filmmaking of the early peepshow and the intermittent projection mechanism were a bellows projector and the "Lumiere loop". The Lumiere were in patent litigation from 1902 until 1915, as the loop was used by Armand L. Lumiere & Viacombe, and in a number of other projects.

1895 Demonstrations of projected moving pictures in Germany (Jules Nieuwenhuis) with a projector that required two films and two lenses), and by G. Franchi-Jordan in the U.S. (using a continuously moving film and revolving lenses).



THOMAS DICKESON IN A GROUP SHOOTING ABOUT NEW ZEALAND'S LAKESIDE IN JULY 1895/1896

## 1896

**August 1896** Carl Harris proposed the first moving pictures in Melbourne, advertising his projection equipment as Lumière's Kinetograph. Apparently, it was an early case of the copies made by B. W. Paul. Harris had in monthly the prospect holes to be able to project the films from the Edison Kinetoscope.

**28 September 1896** Marcus Searver and Walter Barnard opened the first "Salon Lumière" in Sydney. The programme was the same as the Lumière brothers' first screening at the Grand Café in Paris. The Lumière equipment was designed as a camera-projector-projector. But Searver had little experience in developing, so it was Barnard, who owned a photographic studio in Sydney, who supplied the expertise to make the first films around Sydney Harbour in September and October. The Lumières must have approved of Searver's partner, because they continued to provide films and film stock. The negative stock was almost certainly made by the Lumière factory, which at the time was purchasing the cellulose base material from the US.

**31 October 1896** Searver and Barnard closed the A.J. C. Berby at Harrington. But the warren surviving film material includes coverage of the Melbourne Cup a week later. The fragments provided were by the *Cinemastropher* Programme to the National Film Archive, although from the original negative (?!), they are certainly not grainy. "There is little evidence of the quality (or the worse of lack) slipping from the track) that was described by Arthur Francis, who developed it: "is splendid shot ... as good as any film you see today. To us who made it, it was magnificent."

## 1897

**"Early" 1897** Major Joseph Perry of the Salvation Army Lamplight Department purchased a Lumière Cinématographe and a collection of films. (In 1960 his equipment included three Cinématographes.) When audiences tired of the films, the Army began (in October 1897) showing its own, producing them in a laboratory and studio in Bowler Street.

## 1898

**February 1898** After travelling the programme in Melbourne and Adelaide, the Salon Lumière returned to Sydney. But it continued two initiatives. Searver travelled back to Paris and there was an advertisement for his camera and 40 "magnificent" short films. One source says that John J. Ross bought "two Lumière cameras" and that one was used by Albert "Mick" J. Porter of Baker & Ross. Baker started the Austral Film Co., manufacturing cinematograph dry plates in 1887. He was joined by photographer dealer Ross in 1887. Baker & Ross was later bought by Kodak (Australia) and (not?) Edgar J. Ross became chairman of directors in Kodak.

## 1899

**1898/99** Alfred Cord Haddon, the British Anthropologist, filmed and made photographs recordings in New Guinea and the Torres Strait Islands.

## 1900

**June 1900** Advertisement appeared for "Robert W. Paul's Autocinetograph" at the Theatre

**1900** Impressed by the work of his friend Alfred Haddon, Walter Baldwin Spencer purchased from Charles Urban's Warwick Trading Company in London a commercial 3500 feet of 35mm negative in twenty 150-foot rolls. In March 1901, he fitted a corollator and made photographic recordings of the migration of a 5-inch diameter sea spider machine. In his 1908 book, he describes the difficulty in operating the camera and of only being able to get a sideways view of the small floating glass, and of using a blank spot for practice. The

**1895** August and Louis Lumière owned a large photographic materials factory and their pragmatic, while not the first, was really the first workable design. They had seen the Edison Kinetoscope in Paris 1889, and adapted the same film and picture with an Edison. But, in first, they used only one sprocket hole per frame instead of four, and they reduced the number of frames per second from Edison thirty-six to ten. The Lumière basic model was light, hand cranked and, because electricity was not widely available, used an other lamp for illumination. Three first demonstrations were in the theatre of Lumière, Avenue Jean J. Lucien Miquel in Paris on 18 March 1895.

**1895** (Dickson left Edison in 1895 and with a friend started the Mutoscope Company) a different kind of prop that first needed Edison's patent by using a flip-book principle. Dickson designed a camera that took pictures 18mm high by 12mm wide. With partner Herman Casler, he went on to produce a projector late in 1896.

**1895** Englishman Robert W. Paul developed a mechanical processing system with horizontal drums that held forty feet of negative.

## 1896

**1896** Melies offered the Lumière 10 000 francs (US \$1000 at the time) for a camera. When they refused, he then made his own with parts supplied by Robert W. Paul. Paul acknowledged that the design of his camera, built that year, was based on one built in early 1895 by him. Aaron. Melies immediately began making trick films that used superimposition, stop-frame substitution, mirrors and other camera effects.

## 1897

**17 March 1897** Becker used his Mutoscope camera which used 68mm film for the Corbett-Frisvold boxing match. Boxing films became major attractions to the early cinema. Artificial light and multiple camera coverage became standard.



THE LUMIERE BROTHERS' FILM AND OTHER A LUMIERE

## 1900

**1898** Robert Paul visited 168 patents for motion picture equipment in England, France and Germany alone. The justification of patent designs was taken over by Edison and sold as the Edison Mutoscope. Arnet's contribution was that use of a loop to allow the intermittent movement to be absorbed, and a new-wheel procedure that helped a quick pull-down. Arnet was the project manager at the opening on 23 April 1896 at Koster & Bial. Alfred Hall in New

COMETS is described as one of the rarest such in a Warwick cinematograph. The film was sent back to Baker & Kainer in Melbourne for processing; the exposed footage placed in cardboard boxes even in a wooden bag. (More than 2500 feet of this film are in the National Library collection.)

**13 September 1900** "Soldiers of the Cross" premiered

**1900** Perth photographer Dennis Green, using a second-hand Edison Kinetoscope(?, projected film from the history of the (now) Perth Hotel in Murray Street on to a screen across the street. The picture used to snap bursts of short films and advertisement material, as they caused crowd problems on the street before. On 25 May 1901, Mr Higgins (one of the three famous Higgins brothers cinematographers) of Elizabeth Street, Hobart, was awarded by police for a similar disturbance of the peace with his "Electric light advertisements."

**1900** Newspaper advertisement appeared for Gaumont Cinematographic, "for limelight and electric light, one 400 pounds... will accept 150 pounds. Baker & Kainer Sydney."

## 1904

**1904** Motion made of "coloured bicyclists" being shown in Sydney. Perry had seen "Soldiers of the Cross" overseas in his local time (for the Police plant?)

**1904** William Alfred Gibson joined his brother-in-law, chemist Willard Johnson (who supplied chemicals for photography), and formed Johnson & Gibson. With the purchase of an "Englishman's" magic lantern that projected moving figures?, they started showing films. They then employed a projectionist, before buying out equipment, program and film. They were listed in the "first kinoscope operators in Australia." With J & N that they made *The Day of the Daily Gang* in 1905.

## 1905

**April 1905** The Sydney Cyclorama announced it had imported a "professional Cinema Cinematograph". Cyclorama proudly announced some months later that its cinematographic machine didn't show.

**October 1905** At the Grandway Hall in Pitt Street, Sydney, J & N. Photos used electricity to run his Big Biograph.

## 1906

**1906** George Robert Williams (later Sir Robert) worked as an electrician for a film company in Sydney. Williams became an expert cinematography cameraman. In 1915, working for the Queen Elizabeth Gaumont Company with his camera as the focus of his movie take, he took some of the first front-line pictures of the Gallipoli War. He was an official AP photographer in World War I (one film was the War Machine Conference), he covered Australian expeditions and was another of the cameramen adventurers like Frank Hurley. As a pilot, he made many contributions to early aviation.

## 1908

**29 December 1908** The Southern screened a film of the Johnson-Burns Fight which had taken place three days earlier in the same venue. This film brought in cinematographer, Ernest Higgins, the cinematographer. The present story of pictures were motion picture photography because that was it. Higgins ran a kinoscope operator in Hobart when, in 1904, he purchased a motion picture camera and began documenting his town. He moved to Sydney where Gaumont-Spears was quick to recognise and employ his talents, as well as those of his two brothers, Arthur and Thomas, who also became cinematographers. The Higgins brothers' credits include many of the Spears features and newsreels and others over the next thirty years.

## 1909

**January 1909** The Salvation Army carried what is acknowledged as the first purpose-built Australian film studio in Camfield, Melbourne.

## 1910

**October 1910** Englishman Alan Williamson, son of James Williamson (who made the Williamson movie camera?), recognized Spears's disclosure as the fourth floor of the

Book. The system used on celluloid Michael kept existing over holidays. Unlike Edison's efforts to control the Kinetoscope business, he sold the new projecting film-oscope straight.

**1900** The Lumiere revealed their giant 70x40x40 inch screen for the Paris Exposition of 1900. They were also experimenting with 70mm film, but didn't release it publicly. (At the Expo, Danish engineer Valdemar Poulsen demonstrated steel-wire audio recording.)

**1900** Search & Lunde (also a Rochester-based company) supplied lenses for Edison's Kinetoscope, Cinetone (projector lenses) and Raynor & Baker camera lenses.



THE KINETOSCOPE, 1900 (BY THE KINETOSCOPE)



THE KINETOSCOPE, 1900 (BY THE KINETOSCOPE)



THE KINETOSCOPE, 1900 (BY THE KINETOSCOPE)

## 1907

**1907** Donald J. Bell, a projector, and Albert Howell, a draughtsman and mechanic for a projector-parts manufacturer, formed the Bell & Howell company. Their first product was a film perforator which set new quality standards.

**1907** James Stuart Mackenzie's *The Hounded Maid* caused a sensation with its use of a superposition animation sequence, wrong in other tricks. Edison films in 1903 had some scenes used like cards and Mackenzie had made a film in 1906 called *Wandering Plans of Penny Planes* which used like board and cut-out animation.

**1907** Russian Kodak still dissatisfied with its orthochromatic negative stock. Sold in 36mm length, it was also available in a positive print stock. Lumière had a stage that included in their Kodak, which was about 1/2 the speed of Kodak (30 to 25 ASA in that time), and Waterford, which was about the same speed as Kodak.

**1907** Paul bought the English film manufacturer Elder and began a process of copying all the developed work in a rough print, stripping off the emulsion and re-winding. At the time, Agfa was manufacturing motion picture film, but the stock was not widely available outside Germany.



Lycium theatre. He then became a producer, first on the film *Captain Mobyck*. His criticisms of the late tell of the haphazard nature of the filming, often with doubt about the camera's having functioned properly during rushes of the live or on screen study "The cameraman would develop the negative so that on the next day nothing unsatisfactory could be re-shot. This process would be repeated each day and it was considered that sufficient rushes had been secured to be put up into something approaching a continuous story." Then it was up to the tale writer to bridge the continuity gaps with a clever caption.



THE FIRST FILM DEVELOPED BY THE KODAK COMPANY IN 1888



THE KODAK KODAK

## 1911

**1911** Australian Life Biography established a glass-roofed studio in Manly.

**1911** Most of the eight features made this year for Amalgamated Features in Melbourne were photographed by Gerie Perry, son of Joseph Perry. Gerie and brother Ray worked from a converted studio behind Johnson and Gilbert's copper and ceramic manufacturing factory in St.Kilda. The brothers did all the processing, doing and editing.

**1911** Arthur Higgins, then seventeen years old, was cameraman on Raymond Langford's directing-debut, *The First Fling*. The studio was an artists studio in South with no roof or matted.

## 1912

**1912** Gaumont staff cameraman, Richard Frenner, photographed Francis Barker's lonely journey for Aesop Australia with Francis Barker.

**September 1912** Gaumont's Spencer spent 11,000 pounds building an elaborate glass-roofed studio with growing laboratory at Rushmore's Bay. The event was significant enough for the Premier of NSW to open the complex, film coverage was screened at the Lyceum that night.

## 1913

**1913** Langford's *Assaults Gals* included an elaborate model shot of the attack on Sydney by the "Assault". Cardboard planes swooped down over a large scale model of Sydney, crashing, when interspersed with actual Sydney locations, "a sea of fire where street and gear come tumbling down".

**1913** Frank Hurley made his 400-foot documentary, *Wings of the Albatross*, of Douglas Mawson's Antarctic expedition. Hurley became famous for his amazing filming and still photographs. His 1917 film, *In the Grip of Polar Ice*, of the two-year Shackleton expedition, is his most famous. Hurley had to dive into the water of the ice-trapped ship to retrieve his film negative. It was developed in the tent and dried over a kerosene lamp. He had to leave his movie camera behind and develop "two films" of kerosene lamps. The film was used because it was part of a 25,000-pound advance for the film rights that helped fund the expedition.

Arriving safely in London at the start of World War I, Hurley reported to Australia House and was made an official war photographer. One report of Hurley's carrying the movie camera at the front line said it was some new type of machine gun.

Hurley took pictures of Ross and Keith Smith from the wing of their plane on their first English-to-Australia flight. In 1922, he photographed underwater scenes on the Great Barrier reef and, in 1929, returned to the Antarctic with Sir Douglas Mawson. He joined *Cineastroph* 1938 and was named an official war photographer in 1940. In 1941, he received the OBE.

**July 1913** W. J. Lincoln and Godfrey-Cox formed Lincoln-Cox Film and produced eight features in a small, glass-roofed studio in suburban Epsomrock.

## 1908

**1908** Pathé introduced its stereolisting service for film.

**1908** The Williamsen stereoscopic hand-cranked camera became available. Emile Gobb's *Antomagnon* used 700 mounted drawings traced onto a light box, at eight drawings photographed for two frames each, it was true hand animation.

## 1909

**1909** Charles Urban developed his Kinetoscope process, by photographing alternate frames through red and green filters then projecting them without creating colour slides.

**1909** The first Bell & Howell silent camera was sold, its sturdy pelican registration built an industry reputation.

## 1911

**1911** Charles Urban produced a record of the crowning of George V as G. A. Smith's *Rosemarie*.



A LARGEST FILM STATION IN LONDON IN 1911

## 1912

**1912** Zeiss manufactured wide-angle lenses (Steno, Stenox). Instant cinematographers preferred Steno or longer.

**1912** First use of Williamsen hand-cranked box camera, with internal magazine, single lens and internal 400-foot magazine.

## 1913

**1913** Leon Gaumont demonstrated a colour system.

**September 1913** Eastman Kodak Panochromatic released but it was 1917 before it replaced orthochromatic work. There was a big price reduction in 1915. It was revised in 1927, there was no identification issue, but that took later because losses at Niagara Falls Film Fair Speed (Type 1911). Panochromatic film was almost certainly introduced to allow the experiments in colour-separation processes. It was slower, physically unstable and expensive.



THE KODAK CO. IN THE KODAK STORE

## 1914

**1914** While creating a cameraman with Britain on Joe Australia's Deimos, Harley produced and dispatched the negative in route to Australian Film and was paid 1/6d in Roy.

**October 1914** Cameraman Bert (he) filmed onboard the troopship taking the First Expeditionary Force to Egypt and Gallipoli. He was to extensively cover the war in France.

## 1917

**1917** *Aviation* - Gullie used the animation of Harry Julian in a series of propaganda warship films. Animation sequences have been seen noted as early as 1918.



THE ANIMATION OF HARRY JULIAN (LEFT) AND THE ANIMATION OF HARRY JULIAN (RIGHT) (LEFT) (LEFT)



THE PROJECTION MOUNTING OF THE FIRST FILM (LEFT) (LEFT)

THE PROJECTION MOUNTING OF THE SECOND FILM (RIGHT) (RIGHT)

## 1921

**1921** Ray Albee made his first experiments with sound on a wax cylinder synchronous to film.



THE PROJECTION MOUNTING OF THE FIRST FILM (LEFT) (LEFT)

## 1923

**1923** Frank Hurley hand-coloured every frame of *Perth and Singapore* for overseas lecture tour.

## 1914

**1914** Earl Ward's patent lodged for the use and process of (re)filmed in animation.

## 1915

**1915** Miss Fiescher awarded patent for first microscope projector.

## 1918

**1918** Bell & Howell's microscope projector released. Most editing had been done by scripting and cutting by hand, pressing the film (even negative) together with the editor's fingers. The first "splice" was the Edison Film Mender, actually a splicing block mounted on the Edison Universal Microscope Projector.

## 1919

**1919** Prince's system released a process that used different coloured films (the Kinetograph), but such the two moved print back-to-back in a single projection print.

## 1920

**1920** A reinforced version of the Kinetograph or the stock called "Kinetograph" was introduced for the older East Coast film company to help control the problems with water marks. Also released was a pre-fabricated base print stock in a range of colours (blue for night, gold for sunset, red for fire, etc.)

**1920** (5) Introduction of Kodak Reversal stock.

**1920** First Moviola.

## 1921

**1921** Mitchell's first rack-over camera released. Its movement was potentially quieter than the Bell & Howell Studio.

## 1922

**1922** First Williamson "Craftman" slow-motion, hand-cranked camera with double-reel pull-down.

**1922-23** German sound on film system Tri-Egon released (the "work of three") Joseph Engel, Joseph Musiol and Hans Wagg).

**1922** The two-colour Technicolor process used a similar double-exposure print to avoid the need of special projection methods. It was expensive and the colour was often called "a near-and-a half colour process".

## 1923

**1923** Bell & Howell released the Symyx hand-held film camera, with a 100-foot magazine and clockwork motor.

## 1924

**1924** Moviola Moviola, a silent top editor, released.

## 1925

**September 1925** De Forest's Phonofilm (Australia) was formed and the first sound-on-film shorts were made.

**1925** Freelande constructed a Grade Center and Ray Vaughan established Filmosoft Laboratories and began to produce U.S. Fox Movie shorts until Fox Movietone (Australia) was formed in 1929. Vaughan was sent to the U.S. for training in sound research.

## 1926

**1926** Norman G. Dames, independent producer, cameraman and director, started filming *For the Time of his Natural Life*. Dames was well known in Hollywood for the pioneering of special-effects techniques – miniatures, water and glass shots – and he used them all in the movie. His cameraman was Leo Roos.



LEO ROOS FILMING THE SCENE OF THE DEATH OF NARRATOR IN 1926.

## 1927

**1927** The Sydney Capital Theatre was the first of the 'atmospheric' theatres to use projected stars and drifting clouds on the roof of the cinema.

## 1928

**19 December 1928** Sydney premiere of *The Jazz Singer* at the Union Theatricals Lyceum. By March 1934, Australia's 1934 cinema were all wired for sound, and the travelling picture shows brought sound to many country towns. The Western Electric sound system cost 10,000 pounds to install and the contract included a weekly service charge for five years. Australian engineers designed their own systems to break the monopoly.

## 1929

**18 June 1929** Ray Allsup's Rayophone system was first demonstrated.

**8 August 1929** Filmosoft founder, cameraman Ray Vaughan, returned to Sydney from Hollywood with an American sound engineer Paul Harvey, and Australian first Movietone sound work.

**2 November 1929** The first Australian issue of *Pix Movie* was released, featuring a speech by Prime Minister Scullin.

## 1930

**June 1930** Premiere of the first Australian Talking Picture, starring by Bill Lynd of Union Theatricals Melbourne. This used a sound-on-disc system.

**1930** Blough's Last premiered, utilizing an Arthur Higgins sound system.



AN EARLY PHONOFILM THEATRE, MELB.

## 1926

**1926** The second Technicolor two-colour process introduced. This allowed mass production of a single dye-synthesis print. The three-colour process would come in 1932.

**8 August 1926** Western Electric adopted the Western Electric sound-on-disc process, calling it Vitaphone. It was later abandoned in favour of Western Electric's sound-on-film process in 1928. General Electric, another U.S. company was (it started RCA in 1918), developed a different system, using a variable area track known as Phonofilm.

**1926** Eastman Kodak introduced Super Speed Negatives, a 16ASA, fine-grain, low-contrast developing positive which allowed better copy negatives to be made. This renewed speed film optical work.

DeForest in Newmarket also began manufacturing rockers. American Lee De Forest invented the vacuum tube amplifier in 1906, which was widely used as a radio amplifier before making cinema sound a possibility. He worked closely with Earl Sponable and Theobald Green, and each developed their own sound cameras. De Forest calling his the Phonofilm System. Fox was to adopt the Green & Sponable sound-on-film system and renamed it Movietone. It became Fox Movietone in 1929.

## 1927

**1927** Radio-Electronics started making isotops.

**1927** Abel Gance showed his great Sacre Polyvision pictures.



EARLY SOUND CAMERA PROJECTOR, BUILT BY LARRY BRIDGES FOR KODAK IN 1929.



THE PHONOFILM SYSTEM'S FIRST MOVIE CAMERA, DESIGNED BY RAY VAUGHAN FOR KODAK IN 1926 AND 1927.

# MCKENZIE'S GARAGE



THE FORD MUSTANG GARAGE OWNER,  
JEFF BRIDGES, & WILSON, AND THE  
ADVENTURE CARBON FIBER MECHANIC,  
RYAN REYNOLDS, IN THE FILM  
DRIFT: GUINNESS RACING

REPORT AND INTERVIEW  
BY SCOTT MURRAY

# Ray Argall

## *Return Home*

One of the great joys for any film-lover is to discover a new and promising director. Inevitably, that resultant enthusiasm can lead to an overrating of what appears to stand out from the rest. However, there is no danger of false praise in heralding Ray Argall and his first feature as writer-director, *Return Home*: quite simply, it is one of the finest Australian films made in the 1980s.

Argall is well known as the director of photography on films of Ian Pringle (*Wacoar*, *Waco: Wombat* and *Ten Pansors* or *Ten Pansors*) and others (*Mary Gallagher's Tinseltown*). With Andrew de Groot and Sally Bungers,

he heads the new wave of Australian cinematographers. But Argall's interests lie wider than that. He has made several short films and edited others, including three features. More important, he will be remembered from the start of this new decade as a filmmaker of real note, one with an exceptional maturity and a rare grasp of technique.

For many, Australian cinema had soured badly at the flavour

of the mouth, but in the last years of the 1980s along came a batch of films that gave hope and restored enthusiasm. *Return Home* is yet another reason to approach Australia's cinematic future with a renewed confidence.

EARLY DAYS

In 1973, Argall attended the Brinsford Road alternative school and was in the same film class as fellow directors Richard Lowenstein and Noel Langdon. After graduating, he made several films on Super 8, before applying to the Experimental Film Fund and getting money for his first 16mm short, *Morning Light Says Argall*. "All my Super 8 stuff, and I guess some of my 16mm, was pretty self-indulgent. Hopefully, I have worked it out of my system." At the time, Argall supported himself by working freelance as a boom singer and camera operator. His next film was *Parasomnia*— "a dreadful name."

In all these early films, I would make and people know that means you get a certain dramatic style. It was really good training because you actually had to work a lot on the drama to get what you felt was dramatically right. It was quite amazing to work later on with professional actors and see how much further you can go— not that I want to pardon the actors, because some people are natural and do a terrific job.

But people who haven't trained before on film don't know about how to move, how to react to and work with a camera. I don't think a lot of the cinematography I have done. On *Presence of Mind* [another example, Rayn's Touchman was a very experienced theater actor, but she lacks a sense film before and didn't have the technical experience. On a performance level, theater people tend to go too large and it takes a while for them to settle down and discover what works well on film. They have to learn about eye line and what you can do in front of a camera, like the difference between a close up and a wider shot, when you have to do to make the performance read. That is why I was skeptical, even on the earlier films, a long rehearsal period.

After debating whether to go to Swinburn or the Australian Film, Television and Radio School, Argall finally opted for Sydney.

I was there for three years and study one film. *Dog Food No. 2*, which I really like. It was one of the few films where I felt I'd achieved what I had set out to do. It was probably quite influenced by the fact that Peter Jackson [John Cruickshank] and I used to watch a lot of Brecht and Gao films.

Unfortunately, the Film School hated my films. They hated the way I made it and still tried to intimidate it. But I was still very happy with it.

Argall was not the only student to find himself less than enthusiastically received— many of us left the APTRS, for example, didn't want Jane Campion's *Red* completed because they thought it was incompetent.

And there is this other guy, Mark Clarke, whose films were dramatically some of the best the Film School has ever produced. But he must have done something wrong — he was arrogant or he offended someone. I don't know— because he had a very hard time of it.

The school can be so intransigent. At the time I was there, it had come to my mind as there were students in film through the entire then, however, and I have been impressed by a lot of the stuff that has come out of it. And the they remain that a lot of good people go to the Film School, it is where I met people like John Cruickshank, whom I'm still working with. In that sense alone, bringing good people together, the Film School has made a contribution to the film industry.

After the APTRS, Argall came back to Melbourne and was kind as



a second editor, before moving into the then new field of rock music clips.

There were quite a few independent filmmakers around, and they tended to slip in and out during those. There was Richard Lowenstein, Andrew de Cooze, John Hillcoat, Paul Celliers and Vera English, all of whom I met and all of whom I had a lot of contact with. I don't know how many of them are still doing clips. I'm certainly not. Maybe the feeling is mutual — me and the record companies.

In 1982, Argall made another short film, *John, John*... about a girl who has left home and is riding around Australia on a motorcycle.

We didn't have funding for that, so it was a matter of getting people together who were prepared to work for \$300 a week. It was only a two-week shoot and I used some of the money we'd made out of rock clips.

I really enjoyed doing that film, but nothing really came of it. It was very hard to do anything with shorts.

At the same time, Argall had begun shooting features for some of Australia's leading independent directors.

I did two things: a second film, *Phenomena*, while I was still at Film School, even though they wouldn't let me do it as an attachment. They didn't think — what an irony — that it would be a learning experience. They wanted people to go and not work with professionals, but, from my point of view, the best way to get experience was to go out and shoot it in *Nivola* of work.

There kept doing his film and the next *Plans of Women* in 1985, *Wrong Weather* 1984 and *Presence of Mind* [another example, John and Mark Clarke for John Celliers]. I was in a great position, because these were films I really wanted to do. From a cinematographer's point of view, they were quite challenging.

Argall also worked extensively as an editor, cutting some of the Fringe features and also Brian McKernan's *With Love to the Person Next to Me*. "Editing is a fantastic grounding, and that is exactly what I did at Film School."

It was also there that Argall wrote his first feature screenplay, the still-unproduced "Dog Food No. 3." It was his second screenplay, however, written in 1982, that would mark his breakthrough as a writer-director.

PAPER DRESS (JANE FARRAR) 'MILK AND HONEY' (MELBA POLE) 'MILK AND HONEY' (MELBA POLE)  
 THE ACCOUNTS OF FINANCIAL PRESSURE (THOMAS) 'MILK AND HONEY' (MELBA POLE)  
 'MILK AND HONEY' (MELBA POLE) 'MILK AND HONEY' (MELBA POLE) 'MILK AND HONEY' (MELBA POLE)  
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 'MILK AND HONEY' (MELBA POLE) 'MILK AND HONEY' (MELBA POLE) 'MILK AND HONEY' (MELBA POLE)

## RETURN HOME

*Return Home* is the story of one man's coming to terms with his past and the responsibility and rewards of family life. Noel (Dennis Court), in his late thirties, is a successful insurance broker in Melbourne who returns home one summer to the Adelaide suburb of his childhood. There, he stays with his elder brother, Steve (Frankie J. Holden), with Judy (Micki Casaleff) and their two children. Steve runs a garage in a shopping area that is going backwards financially in the age of American franchises and a variety of customer service. Steve is a gifted car mechanic with a real love for his job, but it is becoming increasingly difficult to make ends meet. Both he and the ideals he stands for are on borrowed time.

Argall sets up this tale — of the negative forces of progress held in a nostalgic but by no means unharmed goodness — as a metaphor for Australian society today. Values are changing in the face of strong consumer demand; local shopping centres are being replaced by impersonal supermarkets and a resultant of drive-in food and video malls.

These "generalisations" of Australian consumerism and service are linked with generations of "family." Argall begins his film with a brief scene of Noel, Judy and Steve in their late teens, when the local popularity was a young Gary, New Gary (Ben Mendelsohn) in an appearance mechanic (when he is not absent, fretting about his failing relationship with Wendy (Rachel Rana)). Steve is his struggling boss and Noel the emigrant who left family and home. But Noel's seven years within himself emotional changes set off by the economic and social changes around him. And when he returns to his Melbourne office, the once seemingly irrelevant family telephone now constantly infused with meaning, one across a stand will be made.

Simply but effectively shot (Argall runs and tracks only when he really needs to), with a subtle and affecting screenplay, and an understated level of performance rare in Australian film, *Return Home* is a work of every bit of grace it will undoubtedly receive. That is not to say it is perfect — the cohesion carefully judged pace falters momentarily past the middle, some scenes drift a fraction too much and there is the odd gratuitous moment — but the film doesn't detract significantly. *Return Home* is a significant achievement.

Before leaving the cinema, and, not would later turn out, a stunt as the Berlin Film Festival, where his film was screened in the Panorama section, Argall spoke with his former Brinsley Road film teacher.

One of the unusual aspects of *Return Home* is that you have written a first film with characters older than yourself. The *Wild Strawberry*.



The concept of a man's returning home and being affected by all the changes is generally associated with directors of an older age group, men who have perhaps reached a more collective point in their lives.

[Laughs] Maybe I will go back to do this kind of film when I get old.

When I first wrote *Return Home*, the characters were even older. Maybe that came from observing a lot of people in that age group who had reached the point of not knowing where to go with their lives. I felt I was in the middle, between the young petrol-head apprentice and the older two brothers.

I had met more people who'd run a little service station in Britain. Timorians, and the stories they told were very colourful. That is probably where the original idea germinated.

In terms of what ended up on screen, the film is no longer based on them specifically, although the setting is. However, I did go back to them for more research, to find out how they actually operated, what sort of pressures they were under and so on.

Your film can be read as a metaphor of economic and social changes within Australia. Most pointed to the scene where Steve says he doesn't want to make money, he just wants to stay in business. He stands for a work ethic that has been largely eroded by progress.

Surely, Progress has a momentum that cannot be stopped. It just rolls along, taking a lot of people in its wake. In the years to come, people will probably look back and say, "Gee, I miss that little garage that used to be on the corner. The people were always really nice to us." Maybe the garage has been replaced by a McDonald's store. In fact, the site where we filmed — it was an empty service station — is now a Hungry Jack's.

It is sad that these people who were providing a service are pronounced by diminishing profits to be surrendering to a finance company. It is a major problem.

There is something sad about Steve's resistance to progress, though he presumably adapts a little to it after film's end. Without being sentimental, you depict a fineness in the man that resist being crushed.

I'm glad that has come across, because it is difficult portraying something like that. One accepts that progress is inevitable, which is not all bad, but there are aspects which are, such as the effect on people like Steve. That is why others, particularly Noel, are trying to find ways round the issue. Sadly, there may not be a point at which they can meet.



You do, however, end on a note of optimism, which is unusual in that most films about the negative effects of progress end on a sour note, as if believing it makes the point more forcibly.

Personally, I think there was no point being negative at the end of this film. The whole point is that Noel realizes that whether he doing in his bus timetables, and that he could apply some of what he knows to help his brother. You do not know what will come of it, but Noel has made the step to try and do something, no matter how little, that might actually affect people for the better. And because it is with people he feels close to, it is probably more rewarding than pulling off a few really big insurance deals in Melbourne.

So, I went for an optimistic suggestion at the end, hoping that might make people think a little more about change. People like to be rewarded at the end of a film.

Another aspect that remains quite outside in the sense of generations passing. The film opens when Gary has a paperboy job then cut forward to him as an apprentice, while a new paperboy makes his take past the garage.

That stuff is rough and go, and again a really hard to get right. It was one of several things I was concerned in dealing about the shopping centre which surrounds the garage. But it's very difficult to show the subtle changes people think a little more about change. People like to be rewarded at the end of a film.

You mentioned earlier you always like to rehearse your scenes extensively. Did you do this on *Actors Room*?

Yes, we had really four weeks of rehearsals, which is quite a lot. I really wouldn't want any less, because that is where we worked out all the bumps.

I have noticed from shooting other people's films that actors tend to get rather frustrated if they don't have enough of the director's time. If they do get a lot of it in rehearsals and pre-production, most of their questions will get answered.

To what extent did you rewrite the script during rehearsals?

Not a lot. It depended on whether things were working or not, whether actors wanted to rephrase lines so as to feel more comfortable with them, which sometimes works.

Quite often, when you edit a scene after the shoot, you find that what you developed in rehearsal is the basis for the scene. They are the moments you really want to keep, and some of the stuff you previously thought essential can be cut.

A good example in the scene where Noel and Gary are sitting on the beach, looking out to sea, with some kids playing in the distance. Gary is a kid trapped in this big country town, Adelaide, and he's interested in the guy who seems more worldly. Noel has come from where Gary is now and achieved something, even if that path isn't one he wants to follow. Likewise, Noel is interested in Gary's problem with his girlfriend, Wendy. He's looking back to problems he's had in working out a relationship. Since leaving Adelaide, Noel hasn't been able to adjust, and he can see in Gary some of the things he is feeling.

As originally scripted, that scene had a lot of stuff that on the surface told you what the characters were thinking. But as rehearsals, the actors played around to see what they could come up with—the way to look at each other, how to work around the subject without going directly to it. In the end, a lot of the explicit dialogue I had written was cut.

Of course, it can go the other way. One scene I extended is where Gary goes to see Wendy and they talk on the veranda. That had stayed pretty much as it was written since the first draft. But when we came to shoot it, the actors playing Wendy, Rachel Kaim, didn't fall under Ben's charm, which believe me can be quite substantial. That made Ben try even harder, which worked really well in the scene.

There is quite a lovely moment at the end where the wife, "What's that stuff you're wearing?" Gary has got on so much other stuff, and he is plain. "Oh, it's one of Dad's," she says, "I like the smell of your beard." The actors managed to carry the moment on a little, which works really nicely. I do not see the extending scenes more usually, but it had always felt a little blunt the way I had written it. Now it is beautifully resolved.

There are all sorts of things you should look at in trying to get a roundabout in a scene, in making sure it concludes effectively.





It is, on the whole, a precisely acted film. You detect aspects of Australian behaviour without ever slipping into either caricature.

I have always been critical of the cliché, the stereotyped way Aussies are portrayed. It is not true to my understanding of Australians working class people. I don't know if it comes from the television script, and it is actually found in our other film.

Maybe it is the actors, maybe the directors. I don't know if it's the writing, but probably not as much as people think, after all, it is the directors and actors who interpret the script.

During rehearsal, all the actors in *Return Home* slipped into that other style. The swearing, for instance, was just incredible. Un fortunately, I didn't put it in back early enough, and during filming I had quite a few problems with the "bloody"s and the "mate"s - "How ya bloody going mate?", and that sort of thing. It sounds okay on the street, but not when you hear it all the time in a film.

In many Australian films, the language reveals of affectation, as if the middle-class director is assuming a working-class pose.

I think you're right. If you have been through the pre-school system and university, you can easily gain a narrow view of the working classes. It is not as if such directors are not broad-minded, it is just that their understanding of others is sometimes limited by their upbringing.

Making our film in Adelaide certainly made it a lot easier for me, because that is where I went after leaving school. I got a car, traded it up and did all those sort of things. Although I had been making films, they were almost a hobby. It wasn't like I went to Adelaide to find out about the way of life. I went there because I wanted to have a car and do those sort of things.



#### Why is Adelaide the best real capital of the universe?

I really don't know, but it sure is. The car culture there is quite incredible. You may find it a little in Tasmania, but in Adelaide, with those wide open roads, it almost feels and looks like L. A.

I first went to Adelaide in the mid 1970s. The funny thing is that when you go back there now, whole slices of the place are just as they always were. It is a wonderful sort of time warp. You can go back to a final place but in an attitude that you remember from 30 years ago, and it will there. Maybe it is not run by the same people, but the new owners haven't renovated it or changed the layout. It is like one generation grows up and the next follows. Look at the obsession with the small sportswear pants, and apple-scented shoes (isn't it) there. Quite incredible.

So, if the film had been shot, say, in Melbourne it would not have had the same generational aspects.

No. I don't think I could have made the same film in Melbourne or Sydney, which are big cities. Adelaide has something very unique.

That is why it was fortunate to shoot the film there. We stayed out at Glenelg, where we were filming, and there were cars constantly going by doing all the things that are in the script. That was great for the action, because they felt and understood the integrity the script had.

Your editor is Ken Sallows, one of the under-appreciated talents in the Australian industry.

Working with Ken was just terrific. He is a very perceptive editor, who can look at a film in a while. When I was an editor, I was good on individual scenes, but I always had trouble with directors and producers actually getting the whole down to a workable length.

*Return Home* is a carefully structured film, both overall and within scenes. Did you go into the set knowing precisely how you would shoot each sequence?

I varied. With some scenes, I thought: it was best to wait until the editing stage to find out how to structure them. That was particularly the case when two characters were just talking to each other and there was not a lot of movement.

It is terrific to be able to go on to location with an editing background, because you know how things are going to be put together. Without that knowledge, people can find eye-liners and things like that very frustrating.



You see many long two-shots in the film, particularly in the garage scenes, where Neil and Steve watch out over the shopping center.

Generally we designed the two shots we were going to use, and choreographed them specifically. Quite often in the garage we would have a two-shot where one person was in the foreground and another in the background; then someone would walk over to the bench or a car. At that point, we would cut to another two-shot. That took quite a while to set up, because it is not just as simple as having two people in frame. To cover ourselves, we would do a point-of-view cut-away or a close-up.

Mindy Walker, the director of photography, is very good on that stuff. She knows how to balance up a frame, which is a big help to me as a director. I can concentrate on everything else that is going on.

With some of the dramatic scenes, when two people are talking to each other, it is nice to cover it in just close-ups. Matching close-ups is just wonderful; you can really pick the moments and stretch them. Take for example the scene with Gary and Wanda on the porch. We did a two-shot for the opening and the ending, but the rest would close-ups. It is really nice to be able to hold, or play an off-screen line on an actor. You can maximize the whole performance from that of the actors.

There are several brief montages in the film, generally of two or three shots, which set up the next scene. This has technique *Orsonians* and which Paul Schrader paid homage to in *American Gigolo*. Did you use them consciously in that way?

Probably not consciously, but certainly it is very nice to have those allusions.

Those little montages were very hard to get right. We spent a lot of time shooting them. Mostly and I went out on our weekends off and shot what we could, like the kids jumping off the pier.

Which is one of the most moving images of 1990s Australian cinema.

That's great, because that is exactly what we wanted to get out of it. It is wonderful when you get a shot that works.

The opening of your film is like an industrialized version of the beginning of *The Year My Voice Broke*, with the combination of classical music and the evoking of a time past.

The placement of the music was really tricky. Originally it was a pop song from the era, and for a lot of people it worked well. But it is an anticipation of a teen pop, which the film isn't. Audiences may then have felt that what followed was a let-down.

NEIL PATRICK HARRIS AND DAVID CROSS: HERE AND STEVE ZAHN: THERE

I then thought of the Dvorak [Symphony No. 9] and I think it helped give the impression of its being a memory.

You get that with the sound mix, too, where the realistic sounds of the carpark are faded in for a few seconds.

We wanted that slightly subjective aspect to the soundtrack. I like to isolate sounds and play with them, bringing them up and down.

David Cross, who did the sound recording and also mixed the film, did a really good job on that. Overall, and especially given the difficulties, the sound department did a great job.

Which raises the question of the film's very small budget (\$250,000, from the AFI). Despite what must have been insurmountable production problems, the film never feels as if it suffered.

Most people say that, which is good. I think the tag of low budget is really bad, and I wouldn't use it now. If people ask me what the film was made on, I say, "Under a million."

In the end it didn't have big things. The cast and the crew agreed to work under the conditions, which were basically very generous. We had a fairly reasonable schedule; it was tight, but we had time to do what we wanted to do.

Also, Mindy and I didn't want a hand-held, grungy look, but one that was really clean and sharp. That decision greatly helped the overall look of the film.

There is very little camera movement in the film.

I do not use a lot of tracking, but, when I do, it is good to have a nice long line. There are only two crane shots in the film.

We didn't have a grip on location, so we chose to advance the three or four scenes where I wanted to move the camera. We then hired a grip for those days. It was the same when we were doing the car stuff. We had trouble doing that, but we managed to get the same people for it.

Most of the film I have done have been with small crews. In Europe, of course, they make their 35mm features with small crews. But out here we have the Hollywood attitude of big crews. On *Amers Home*, we probably were a bit short in the art department, and we didn't have continuity or make-up, except for one day, when we had to make the characters look a lot younger.

All the same, there is no reason why low-budget films have to look low budget. I certainly know that.



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# BANGKOK HILTON

and

## A LONG WAY FROM HOME: BARLOW AND CHAMBERS

BY INA BERTRAND

*It was inevitable that these two mini-series should be compared, not only are they about the same subject (Australians facing the death penalty in an Asian jail for drug running), but writer Terry Hayes made the connection explicit by stating in an interview that his inspiration for the story of BANGKOK HILTON (Kin Cameron, 1989) was his dismay at the dramatic deficiencies in the story of A LONG WAY FROM HOME: BARLOW AND CHAMBERS (Jerry London, 1988).<sup>1</sup> He went on to suggest that the latter was doomed from the start "because how are you ever going to get audience sympathy for a couple of guys who are drug runners?"*



MODEL BARBARA BARLOW (LEFT) STANDING IN FRONT OF AN IMAGE OF HER SON, NATHAN LUTHER CHAMBERS. JERRY LONDON IS A LIONEL LEE FILMS PRODUCTION. BARLOW AND CHAMBERS

CERTAINLY, Hayes was right to suggest that the key to the dramatic structure of both narratives is the guilt/innocence of the main characters; but the comparison between them is rather more complex than Hayes suggests, and deserves some more detailed examination.

To some extent, Hayes answers his own question, with the characters of Mandy Goy (Barbara Barlow) and Billy (Nathan Taylor) in *Bangkok Hilton*. Both are technically guilty, but neither is entirely responsible for his or her actions. The drug-dependence of their mother ensured that Mandy was born addicted and Billy mentally retarded. Treating her babies is, then, not entirely voluntary or self-indulgence for Mandy: she cannot be simply condemned for her weakness. Neither can Billy. His simple-minded cheerfulness led him to insist on carrying Mandy's bag for her, as it is he whom she taught 'real-hard', and is technically the guilty of the two.

Added to the plea of 'diminished responsibility' is the sheer likability of the characters, and the sympathy evoked by the strength of the bond between them. Mandy's love for Billy was one of the reasons for her breaking the law in the first place (she was going to use the money to pay for a trip on an ocean-liner, her highest wish), and it leads her to take great risks to protect him while

they are in jail and to bargain with her captors, offering her life for his. Viewers, therefore, are completely upon their side in the hours of the execution scene unfolds.

The writer of *A Long Way from Home*, William Kirby, did not have the freedom to invent such circumstances, so play upon the emotions to gain the sympathy of an audience. Through the press reports, both of the trial and of the efforts of Barbara Barlow to achieve a reduction of the sentence, the Australian public

knew the end of the story before the series opened. Constrained (at least to some extent) not only by the 'facts' of 'history', but by the public's knowledge of these 'facts', the most Kirby could do was manipulate within certain pre-established boundaries. There are several strategies he chose to employ



LEFT: BARLOW (BARLOW) LEFT: BARLOW, THE WOMAN ACCUSED IN HER CHILDREN'S SAVINGS. RIGHT: BARLOW (BARLOW) WITH KEVIN IN A MOUNTAIN PASS, AND KEVIN (KEVIN) WITH A GUN AND A GUNSHOT. (KEVIN) (KEVIN) IN A GUNSHOT. (KEVIN) (KEVIN) IN A GUNSHOT.

The first was to apportion blame (and so, sympathy) between the two characters in the mini-series version of the story, both are guilty, but Barlow (John Polson) takes no more than Chambers (Hugo Weaving). Chambers is a trained drug courier. Barlow is a novice, forced into a life of crime by social circumstances (poverty, lack of rewarding work, persecution by the police for crimes of which he is innocent). Chambers is cold and calculating, entering willingly into the scheme. Barlow is ill, frightened, and forced to participate against his will. Chambers takes a part in persuading Barlow to enter the project where Barlow's illness and fear lead to their capture, the audience is invited to sympathise with the weaker of the two characters.

The second strategy was to shift responsibility from the two young men to the woman who have 'let them down'. Barlow would never have done it if his political ideal had not had an obsession against himself and left him shattered by her betrayal. Chambers was in shock after the death of his innocent girlfriend in an accident for which he feels responsible. The suffering of each is clearly presented (there is no attempt to suggest, for instance, that Chambers' grief is anything but real and very painful), but the difference in these two stories also contributes to the appearance of sympathy between them: again, Barlow is an innocent victim of the perfidy of others, while Chambers is suffering for his own stupidity.

The third strategy was to introduce an aspect of moral growth into the character of Barlow, while at the same time denying such changes to Chambers. So Kevin Barlow, who till almost the end of the story had been shown as weak, unskilled and second rather than natural, undergoes prison conversion to high moral principle, rejecting his mother's offer of poison as a way to cheat the hangman on the grounds that it is a social problem which he must face himself, and learning to grasp (just as Chambers refuses that comfort).

Finally, racism became a strategy for creating sympathy from at least western audiences: the programme implies that even when westerners (whom) are guilty, they do not deserve to suffer at the hands of Asian legal systems, with their odd conversion prison diets, inhuman treatment of prisoners in goals and barbaric procedures.

Clearly, all of the above are narrative strategies, with no necessary connection to the 'fact' of 'honesty'. These strategies, however, even at the narrative level, are never more than temporarily successful, because they are constantly undermined in the interests of other strands of a narrative which cannot make up its mind whether it is a police story about a drug bust, a melodrama about a mother's fight to save her son's life, or a polemic about the rights of seditionists caught in Asian justice systems.

Take the question of Barlow's guilt, for instance. The 'police story' aspect of the narrative always admits that Barlow did what he was accused of – in fact, in the opening episode the viewers actually see him do it. But in the 'family melodrama', Barbara Barlow (John Chambers) maintains her son's innocence to the last.

In the book which was ghostwritten for the real Barbara Barlow<sup>2</sup>, a story is told which explains her apparently perverse insistence on her son's innocence. In that story, Kevin did go to Malaysia to collect drugs, but he did not meet the courier, and was on his way home again, completely ignorant of the drugs hidden in the new suitcase by his casual companion Chambers, when he was stopped by Malaysian Customs officials with a bag which he rightly assumed belonged to his travelling companion. No matter how far this story strays a reader's credulity, it does provide Barbara Barlow with a justification for her insistence on her son's innocence. The mini-series, on the





other hand, does not allow this possibility, and so leaves the character of Barbara Barlow in an impossible position: despite John Chatterton's best efforts, the Barbara Barlow of the mini-series appears dull and shrewish and irrational, stubborn rather than brave.

There is a similar problem with the film *Red August* (aka *A City in the Dark*). In John Bryson's book, the ultimate question of the guilt of the Chamberlains is left open, despite the overwhelming weight of circumstantial evidence which leads a reader inexorably to the conclusion intended by the screen. Fred Schepson's film, however, revisits Lindy Chamberlain's version of the story and, once the misery has been (the single best, the best, the best of the film is almost superfluous at this point, when we are shown 'whodunnit', it shifts from being a mystery story and becomes instead a study of the willful perversion of innocence.

Dramatic subtlety is lost along with moral ambiguity: the story is reduced to a simple con-division between good and evil. This is not necessarily a bad thing, as in this case the film becomes a first-rate melodrama: the problem is neither with the demand by the filmmakers and by most of the critics that this is what they are actually doing with now, rather than with earlier dramas.

In the case of *A Long Way from Home*, the moral confusion leads not simply to a shift of register, but rather to an evolved contradiction between different strands of the story, preventing the narrative from settling down to be (family melodrama) fish, (suspense/thriller) drama) love or good (whodunnit) red herring.

It need not have been this way. True, the guilt of Barlow and Chambers prevents them from ever being any more than, at best, flawed heroes. And yes, by making their guilt so obvious, Kirby prevents the character of Barbara Barlow from functioning as a clear moral centre of the narrative. But despite all this, there is still one viable narrative perspective available: the debate around the legal aspects of the story. And it need not have had the racist overtones which it was in fact supplied with.

Once the narrative has decided to depict Barlow and Chambers as guilty, and to leave the viewer in no doubt of that, then the focus of dramatic interest inevitably shifts to the process of capture, trial and punishment. There were a number of possible routes through this area. The differences between national criminal codes, and the problems of the rights of foreign nationals within the legal system – the courts and jails – of another country, are real problems. Equally significant are questions of the possibility of buying justice: Barlow

indicates that he has been offered a good break if he can raise the money. But the ultimate, and most important, question is capital punishment, and specifically the death penalty for drug running.

It is at this point that the mini-series works disappointingly well as an emotional drama – dwelling on the horror of the physical process of hanging and on the family's pain – instead of confronting head-on those important moral and social issues.

Is society ever justified in claiming the death penalty? If so, which crimes is it to apply to? Is it intended as a punishment for the guilty party or as a deterrent to others? And is it an effective deterrent anyway?

However crimes associated with the drug traffic be measured against other crimes considered particularly heinous – in our society, offences like child molestation. The

final credits say that 82 people have been hanged under this particular Malaysian law. It is reasonable to ask: How effective, they, hangmen law been as a deterrent? How far are the drug couriers – the lowest runks of the drugs industry – being made to act as scapegoats for society's inability to deal with those who employ them, to earn and make the really big money out of the traffic?



These are significant moral questions that could have been (as they have been in other film and television programmes) the basis for great drama. And it is here that I disagree with Terry Hayes. He assumed that the problem was that *Barlow* and *Chambers* were guilty – and of a crime that has little sympathy in the general community. I consider that, in fact, the story of *Barlow* and *Chambers* offers to a writer a kind case for confronting some of the issues surrounding capital punishment.

To take again those on a film analogy: *Once Mr. Gentry* (Stanley Kramer, 1967) has been frequently criticised for painting a sanitised picture of racism, by depicting the prospective son-in-law as Sidney Porter – charming, handsome, well-educated and with a good income in a respected profession. But to have done anything else would have been to muddy the waters, to provide the prospective parent-in-law with some other excuse than racism for their reluctance to accept him into the family. If it is Sidney Porter, then it is racism.

Similarly, to provide an innocent heroine facing the death penalty (Kai (Nicole Richmond) in *Bangkok Rhapsody*), or to create sympathy for the guilty through diminished responsibility (Mandy and Billy), is to allow the viewers an out on the moral issue: in these cases, the penalty is obviously unjust, and the viewer can come away feeling morally outraged. But the issue has been softened into a misarrangement of justice, it does not approach the core of the problem: the moral justification for such a penalty in the first place. Of course, it would have taken an expert writer (or writer team) to have coped with this issue without alienating a large section of the audience. So many Australians are fiercely committed to the support of capital punishment, or have at least sympathy with drugs that in the case of drug runners, they are willing to suspend their scruples over the death penalty. I can only regret that the story did not find writers equal to this challenge.

So, the dramatic impact of *Bangkok Rhapsody* is a result, not only of technical effectiveness (the skill of the cast, actors and technicians) but also of the fact that Hayes knew what he was doing: constructing a family melodrama around the myth of persecuted innocence. And he did it well.

Unlike other narrative forms, the goal of the family melodrama is not necessarily the establishment of a heterosexual couple – certainly not in this case, where Kai's parents allow themselves to be separated, and Archie (Jerome Elston) turns out to be a non merchant, quite willing to sacrifice Kai. Instead, the narrative aims at the reconstruction of the damaged family, allowing the reconciliation of Hal Stanton (Don Bain Elliott) with his brother after a break of more than twenty years, and the final reunion of Hal and Kai as father and daughter. This resolution of family tensions is less unproblematic than in some of the other Kennedy Miller stories, including *The Streetwise Dynasty* and *Veritas*.

Myths explain the world to us. They not only describe what is happening around us, but also why it is happening – the gods are smiling, or they are angry and must be placated by a sacrifice. In *Bangkok Rhapsody*, the primary myth was that of persecuted innocence: the gods demanded a certain amount of sacrifice, but allowed the final restoration of justice, both through Kai's escape and through the arrest of Archie Regan.

The audience had seen this (family melodrama) form and these myths (of persecuted innocence) many times. They were also familiar, if not through direct experience then indirectly through other representations (including film and television representations), with the aspects of the real world that were woven through the story – a world of drugs, of easy travel for young men into Asia, of sexual



predation. History and myth fit comfortably together.

A *Long Way from Home* deals with these myths and their residues too, but less expertly, failing to recognize (let alone resolve) the conflicts it sets up between them. But, most significant, it fails to take advantage of the opportunity offered by its lead characters' guilt to confront, at the least case, some of the great social issues of our time: the death penalty, and the economic and social base of the drugs traffic. Terry Hayes hasn't done this either. I wonder who of our current crop of writers might be brave to tackle it?

# NOTES

1. "Green Gender", *The Age*, 2 November 1989, p.1.
2. These arguments about narrative structure do not relate in any way to the other arguments about the programme, about its relation to the world of the events upon which it is based.
3. Barbara Marlow (as told to Isobel Grey and Richard Shaver), *A Long Way from Home: a Mother's Story* (Allen & Unwin, Sydney, 1988).
4. *The Weekend Australian*, 17 (18 September 1989), p.2.

# PETER GREENAWAY

INTERVIEWED BY BRIAN McFARLANE

**A**FTER A CAREER as a painter and maker of idiosyncratically cinematic films, British director Peter Greenaway leaps to prominence with that stylish yet idiosyncratic *The Draughtsmen's Contract*.

The machine-like frequency of its dialogue and the exhilarating musical soundtrack worked in tandem with the flow of suggestive visual images to keep up an attack on its audience which was both seductive and misleaving. First, one might have thought, the stuff of an intellectual exercise, but that is exactly what it did enjoy.

Since then, Greenaway has gone on to make four more features: *A Zed and Two Nothings*, *The Telp of an Archibald*, *Drawing by Numbers* and *The Cook, the Thief, His Wife and Her Lover*. It is a production record more usually associated with the mainstream than with the art-house landscape.

*The Cook, the Thief, His Wife and Her Lover*, according to Greenaway, "is a melodrama. It is an outrageous but not impossible tale set in a restaurant where it happens: that all things should be eaten, if only experimentally...."

It is a love story between the Wife (Helen Mirren) of the Thief (Michael Gambon) and Her Lover (Alan Howard). The Cook (Richard Bohringer) owns a large restaurant called Le Hollandais after the huge Dutch painting ("Banquet of Officers of the St George Gore Guard Company" by Pieter Hobb, 1616) of a dining party that is hung on its walls and after whom the Thief and his gang model themselves. The cuisine is cosmopolitan French, the scene is set in the 1980s and the restaurant could be situated in any large city in Western Europe or North America."

Although it is a rich and complex film, *The Cook, the Thief, His Wife and Her Lover* is also your most accessible. How do you find it compares in narrative difficulty with your earlier films?

This is still very recognizably a Greenaway film: the same sort of metaphorical language, the same sort of extreme characters

which make you feel as if you're always watching a film and not doing anything else. It's not a slice of life, not a window on the world; it is certainly an artwork.

However, I can understand why the question is so often asked because the film has a lot more passion, more emotive association between an audience and a screen. There are many reasons for that. Basically, my career likes to address the fact that the only legitimate relationship between a film and its audience does not have to be an emotional one. I started life off as a painter and I have always been very aware that when you stand in front of a painting you do not weep. You don't fall around on the floor in laughter, crying your eyes out or jumping up and down in anger. It is a different sort of approach, one much more to do with contemplation, with form and surface as well as with content. I have always tried to get those sorts of relationships into my cinema.

I have always enjoyed those artworks which make me work, not only in terms of the cinema but also novel-writing, painting and all the other arts. I likewise believe that audiences have an attitude towards cinema which does not necessarily correspond to the dominant Hollywood influence. So, I have always used all sorts of distancing devices—quite obvious things like no use of close-ups, very little editing, a concern with materials and complex soundtracks, and so on. All those characteristics are still present in *The Cook, the Thief*, but what has happened is I have legitimized for myself a much stronger emotional use of the cinema in terms of the melodrama, the acting, the violence and the sexual passion. I have allowed these to well up through the other concerns to make a film which a lot of people have found contains them in the traditional Hollywood fashion.

There's one major reason why I have done this. The film is very angry one. The political situation that currently exists in Great Britain under Mrs. Thatcher is one of incredible sense of selfishness and greed. Society is beginning to worry greatly about the price of everything and the value of nothing, and there is a way in which *The Cook, the Thief* is an emblem of a consumer society, personified in the





*Theft, Albert Spica* He is a man who is thoroughly despicable in every part of his character. He has no redeeming features, and is consumed by selfishness and greed.

However, I don't wish the film to be seen particularly as an anti-Thatcherian essay. It also has heroic qualities which can be understood from *Tasmania to Tierra del Fuego*, from *Adèle H.* to *Wuthering*. It is a film which I hope works on a more personal level, as well as in terms of late-1980s British politics and social conditions, which have much wider overtones.

**What was your aim in establishing so firmly the connection between eating and sexuality, which is one of the film's central motifs?**

That is, of course, an old connection. On a really basic level, and in Darwinian terms, the rejection of the facilities of the human body, and also persuasibility of the human spirit, have very much come from the digestive tract, as an anatomical manifestation of the fetus will mature. As well, sex and the hunger for food are, in a peculiarly metaphorical way, intimately related.

This film is a very physical one. It is based on a large series of ideas, one of the most important being a concern for Jacobean English drama, the drama that came directly after Shakespeare. In fact, late Shakespearean plays are often described as Jacobean. They examine very harsh realities, often taboo subjects matters, which are

sometimes regarded as being on the edges of our experience. Western literature and cinema use at times extreme situations to throw light on more ordinary situations.

The extreme situation in this film is cannibalism. Very rarely do we come up against it any more: a small plane goes down in what's left of the Amazonian forest, the pilot into the passengers or vice versa. So, it is a peripheral event. We have no doubt some sense of fusion of horror at the idea, but it is forgotten quickly. And, by and large, the faith and religion no longer penetrate cannibals.

What I wanted to do was take that situation and use it both literally, for the ending of the film, and metaphorically. Imagine there is a huge mouth at the back of the screen into which everything is being pushed. Also consider the idea that all of us are very small children, exploring the world with our mouths. There is a way in which the ultimate obscenity of the consumer society, when we have eaten up everything, is that we turn and eat one another.

Of course, that idea is used with great irony. After all, the concepts of the film are absolutely preposterous, although nothing is really impossible or unprovable, except perhaps for the ending. I don't mean the actual cannibalism, the putting of meat into the mouth, but Albert Spica's being killed: it isn't possible to eradicate and so easily.

The dialogue, which is not particularly conversational but quite



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film. Mostly it is because I feel that the great works of European culture which I admire must be those which balance content and formal, which always acknowledge their own artificiality. For example, the *Shrine of the Virgin* is not just a magnificent expression of Christian and Jewish mythology but it's also very much a geometry, a ritual organization. Equally, Shakespeare's *Hamlet* is a play about the theater, Rembrandt's "The Night Watch" is a painting about painting.

That dialog, between form and content, will always be part of my filmmaking. But it is something which can be self-indulgent, which can put people off with almost knowledge and intellectual exhibitionism.

Your features are beautifully composed and lit. What sort of working relationship do you have with your superb director of photography, Sasha Vainyl?

Sasha, who has worked with me since *A Zed and Two Noughts*, is about 75 years old. He has a long history which goes back to associations with people like Jean Cocteau. Probably he is most famous for having worked with Alain Resnais, whose movies I regard as the most important of European cinema. But Sasha has also worked with Luis Buñuel—they made *Belle de Jour* together. So, he's a man of enormous cinematic experience.

Sasha is very modest and retiring, and would certainly shun any sort of public celebration. He puts an enormous amount of imagination and commitment into his work. His English is not absolutely amazing and my French is very weak, but we do seem to be able to communicate very successfully.

Also very important are my Dutch collaborators in the art department, Ben van Os and Jan Koolff. We have made three features together, and are about to embark on another. They have this tremendous excitement about what they do.

My films are made very cheaply. *The Cook, the Thief* was made for just over a million pounds, which is extraordinarily cheap. Apart from Sasha, Ben and Jan, the most important figure is my producer, a Dutchman named Kees Kasander. His mission to chase the money together from various European sources. Then, through all sorts of cleverness and deception, he is able to make that money work so that we can make the very full, professional-looking and rich movies that you see on the screen.

Have all your features been European co-productions?



Yes. *The Draughtsmen's Children* was a collaboration between the British Film Institute and the newly opened Channel 4. And everything that I have done since has been very generously helped and aided by Channel 4—except, that is, for *The Cook, the Thief*. They drew the line on that one. After the first reading of the script, they got very over-excited and said they couldn't possibly make a movie like this.

I feel *The Cook, the Thief* is very much in the European tradition which relates to *Buñuel* and *Pasolini*, of films which take risks, which try deliberately, and I hope not sensationally, because that's cheap, to be provocative, in order to set up similarities about areas which need to be used. It is very adult cinema.

The violence, for example, must reflect, I hope, to the American sense of violence. By and large, that is a very irresponsible, romantic leadership sort of violence, where the characters get up the next frame and walk off. The violence in my films has a sense of responsibility. All of us know how appalling violence must not be shown in every way. Of course, my approach can be misunderstood, and some people have accused me of being as gratuitous as *Rambo*. I strenuously deny that.

*The Cook, the Thief* is a film that sets out to shock, but with moral intention for doing so. At the same time, it reveals the senses. That makes it a provocative and exciting experience.

Quite. Responses are relieved to that very thing; there's a sense of the stretch mark to it.

Of course, the entire film could have been made with grubby characters in a transport cell on some arterial roadway. It could belong much more to the realist tradition, without the use of revealing cinematic language. Such a film, of course, would be completely different.

There is in my film a concern for picture making, for the framing and the artificiality of it, which one spies when it happens on the screen. This may be a little unusual in terms of the world cinema, but given it an extra sort of imagery, an extra strength, it moves the whole bit away from pure transport cell into some more grandiose and grandiloquent style of image-making, which again refers to that use of European painting.





NOTHING LEFT: EATING FOOD: THE COOK (HITCHCOCK) AND HIS PROBLEM, THE CHEF LEFT THE FEED ECONOMISTS WITH A NEW CULINARY SENSATION: BEGGING THE THEFT AND THE LOVER (JULIE CHRISTIE); THE COOK, THE THEFT, HIS WIFE AND HER LOVER.

less, there is no self-focus fed to it, really or metaphorically. It is a barely probed, rushed, difficult affair which, while obviously flourishing, rises and falls in the space of four or five days.

There are all sorts of ironies as well: a man who's supposed to be passionately interested in literature, but never speaks until it's too late; a woman who declares her affection again until it's too late.

**The Cook seems a very, benign presence. Is there a positive feeling toward him that the film needs?**

Yes. He is the director in some senses, the organizing principle. He is the one who orders the diner to come and sit at the round table, the same way a film director orders the audience to sit at the cinema. He is the one who is in the table (again in your short front, often you the cinema, suggest what's to be on screen today and, ultimately, provides the stage for the action—and the presence of the kitchen for the lovers. He ultimately agrees to the Wife's suggestion to offer the dishwashers, the final organization, of the film.

**The Cook is also the figure which doesn't take too strong a moral position. In the early part of the film, he could make arrangements to create trouble for the appalling Thief and for the restaurant, but**

Somewhere in the imagery we know very well the appalling situation could be changed and the world constantly look like this magnificent imagery in a very positive sense, it does not have to be constantly dragged down by the appalling greed, but with interest, which seems to be the norm of a lot of western consumer society.

**And which is here embodied in the character of Albert Spira. But why did you want to make Spira a figure of such unadorned evil? Surely you risk alienating an audience with so unrelentingly a presence at the center.**

This is the pleasure of evil, and goes right back to Shakespearean drama. When Laurence Olivier impersonated Richard III, he made that terrible, evil character peculiarly and dangerously attractive. Somehow we admire the evil.

It happens time and time again. We have clothes like, "love to hate." J.R. Ewing in Dallas, for example, virtually made that program, because people watched on the television in order to love to hate this appalling man.

On moral grounds, this is reprehensible. So I tried to create a character where this could not happen. Here is a Fascist, racist and mean-minded man, who tortures children and bullies women. All of us have come across people we feel are like this. They are extremely dangerous people, and ultimately must be emasculated and destroyed. Not that I think they should be killed, but there should be ways and means whereby we can combat this evil.

**Does the feeling between the Wife and the Lover represent for you the one great positive in a nightmarish world?**

The love affair does energize and organize everything else that happens in the film, even these appalling things towards the end of the film. But there after is regarded as a very unaccustomed, surrealistic, underdecorated, unHollywood approach. The fact of the case are obvious: it is a very much more love affair.

**It begins very much as a sexual affair, rather than a romance.**

Yes, and much toward something much more soluble. Notwith-



he doesn't. He observes, constantly watching and occasionally organizing the characters into certain sorts of situations.

**He is also keen on his art.**

Indeed, which again is reflective of this particular film director. The Cook is a performance, a man who tries to find, in better speeches of course, a metaphorical parallel between what he does as a cook and a philosophical examination of his particular art relative to everything else. When he describes the ways and means in which the food is cooked, he goes on talking about black being representative of this, and so on.

**The most ambiguous character is Grace (Lia Smith). What do you want to suggest with her?**

She is rather strange. In terms of the written script, Grace had a much bigger part but, to make a film that is only two hours long, some of her lines have been cut.

# JACK CLAYTON

BY NEIL SINYARD

**T**HE RELEASE last year of *The Lonely Passion of Judith Hearne* (1968) is a good occasion to take stock of one of the most evocative careers of post-war British cinema, that of director Jack Clayton.

Thirty years ago, after the international success of *Room at the Top* (1959), he was being widely credited with bringing realism, the working class and even sex to the British screen. Twenty years ago, shortly after *Our Mother's House* (1967) had gone down at the Venice Festival like a lead balloon, Andrew Sarris was writing him off, along with David Lean, as the epitome of academic impersonality in screen direction. Since then he has made only three films in two decades — *The Great Gatsby* (1974), *Something Wicked This Way Comes* (1982) and *Judith Hearne* — and has become one of those curiosities of British cinema, like Thorold Dickinson or Lindsay Anderson, whose career has never had any real continuity and who has never really seemed to belong. Perhaps this rootlessness and frustration was what inspired him to *Judith Hearne*, with its rootless, frustrated heroine: "Things are going to be better here than the other places... a new start..." says the heroine near the beginning of the film. It could be Clayton himself talking, returning to the British cinema after a generation's absence.

Sarris might have been contemptuous of Clayton's gifts, but he does fulfil one of Sarris' basic criteria of a good director: namely, someone who has made a fair proportion of good films. Of Clayton's seven movies, I think only one is the classic he seemed — *The Innocents* (1961) — but if the others fall short, some at least have cult movie status: *The Pumpkin Eater* (1964), for pumping Antonia Brown's angst into the pallid cheeks of English domestic melodrama; *Something Wicked* for reviving the terror of early Disney; *Our Mother's House* for its belatedly bizarre attempt at a British *Forbidden Games* (children's fascination with the rituals of death). Of *The Great Gatsby*, I will only reticently denigrate Thomas C. Wright's judgement: "Tennessee Williams pronounced it to be greater than the novel. If Sarris could not grant Clayton the accolade of nature, Williams was happy to describe him as an artist."

Clayton is not an artist in the sense in which the term was used in the 1960s, though nowadays

that would not disqualify him from serious art. All his films have been based on reputable or classic novels, and his attitude to adaptation has been similar to that of John Huston (for whom he worked as executive producer on *Moby-Dick* and *Beat the Devil*): a belief that the track was to let the material dictate the style rather than impose your personal style on the material. This is not to deny that Clayton has a distinctive style, or to suggest that there is a lack of recurring preoccupations in his work. But if the style is the man, then Clayton is an elusive character. Indeed, his main originality is in the idiosyncrasy of his borrowings, from Jean Cocteau to George Stevens, from René Clair to Alfred Hitchcock.

If one examines his first decade as a director, from his Oscar-winning short *The Baptism Ceremony* in 1955 to *Our Mother's House* in 1967, the film that most looks like his odd man out is his most successful, *Room at the Top*. Clayton was never cut out to be the Angry Young Man of the British cinema — for a start he was budding, pushing 40, and had been working quite happily in the industry since he was 14 — so the fact that the film strikes contemporary nerve of rebellion and unconcern was entirely accidental. "I don't believe in being fashionable", Clayton was once saying. "Try to be and you are usually out of date before you start." Ironically, *Room at the Top* made him very fashionable for the only time in his career, but it was the film of his that has dated most badly. For all the fuss that was made at the time over the love scenes between Laurence Harvey and Simone Signoret, even more disaster, even in comparison with the fleshiness of *Pillow Talk* (Hamon's horror, which was then acquiring a following), it was nowhere near as daring or revolutionary a film as Michael Powell's *Peeping Tom* (1960), which was being made around that time and was so far greeted by the British press with unadulterated revulsion.

Although the film is a big improvement on a trench-war novel, the portrait of the working-class hero, Joe Lampton, was scarcely authentic enough to cause D.H. Lawrence any twinges of envy, and Laurence Harvey's straggled performance was soon to be surpassed by the raw conviction of Albert Finney in *Saturday Night and Sunday Morning* (1960). Also some of the direction — like the dissolve from the shot of a key to a love scene, or the ran-





STUDIO-BOSS DIRECTOR JACK CLAYTON, LEFT, ON THE SET OF SOMETHING WOULD BE VERY NICE... LEFT: JILL LAMPERTO (SUMMER HARBOR) AND ELEANOR SIMON (HEATHER HARRIS) IN CLAYTON'S ROOM AT THE TOP

right." (After working with Clayton on *Our Mother's House*, Dirk Bogarde — never one to suffer fools gladly — was in his usually appreciative mood.)

Signoret's performance was to provide a clue to Clayton's personality as a director, notably as an acute psychologist of feminine feeling. Even on the evidence of his small body of films, one could still argue the case for his inclusion on the handful of great directors of actresses in the history of British film. In addition to Signoret, Anne Baxter is upstaged in *The Peoples People* and Maggie Smith's subtle sensitivity as Judith Hearne reduces her performance in the Merchant-Ivory production *A Room With a View* (1986), by comparison, to a ragbag of mannerisms. Deborah Kerr is simply sensational in *The Innocent*, unleashing her customary delicious repression in a torrent of emotion (the film and the symphonism of her usual screen persona have never seemed more closely aligned).

The thing the Clarks all share here is not the desire of frustrated passion. They are all emotionally generous personalities, consciously viable but inwardly insecure, who commit themselves to a relationship that will be unfulfilled. Like David Lean, Clayton makes films about frustrated or unrequited love. Romanticism disfigures (in)fugates the walls of repression and the result is often loneliness and dejection. Myrtle (Karen Black) in *The Great Gatsby* belongs also to this gallery of vulnerable victims.

I am not one of those who swear in Clayton's film of *Gatsby*, although it is badly flawed. It is oppressively decorated and conceals the effluence of the period much better than *Swanee*. For once, his gift with accessories serves him. Miss Farrow's Daisy is an over-jangling in Cyril Rignall's *Daytime*; Peter Vaughan's Jack's film of *Georgy Girl* (1979). Punditlike analysis does not seem very relevant. Francis Ford Coppola's sterile score effaces almost everything to make it a mediocre American story. *Gatsby* is not only a peroration of Charles Foster Kane (a wealthy analogy/pseudo-criticism of the promise and betrayal of the American Dream), of *Rack in Canaan* (a reversion, possibly a masterpiece past, an inextricable romance), but even of Coppola himself (dreams of money and success, achieved not through bootlegging in his case, but through embezzlement of the Mafia). But the fatuousness of Clayton's cool English temperament turns it all to stone.

Yet the selection of Clayton as director was not a foolish one and certainly made more sense at the time than the selection of other English directors for classic American subjects. (In J. Lee Thompson for *Heavenly Creatures* (1974) or John Schlesinger for *Day of the Locust* (1979).) I have mentioned the class theme that relates it to *Room at the Top* and goes some power here from the contrasting photographic means devised for the Gatsby-Daisy romance and the Myrtle-Tom subplot, which runs grandly: Gatsby's dream "living too long with a single dream" and the quality of the dream and the fate of the dreamer is a question raised in Clayton's films. Characters either suffer their dreams out of ambition or greed, like Lampton or Daisy, or fulfil their deepest dreams and then have to confront their worst nightmares, as in *Something Wicked This Way Comes*. The staid rhetoric of *Something Wicked* is uttered in by Mr Dark for "dreaming other men's dreams", i.e., dreaming himself in books, rather than in life, and which now sets him dreaming in a sea of regrets. The faithful wife in *The Peoples People* accused of "living in a dream world" when she is horrified by revelations of her husband's supposed infidelity. Characters like her, and like Gatsby, and the

Visually and sonically,  
one can pick up traces of  
the Clayton signature:  
the use of shadows as  
transition with hands  
[...], a Trollope-like love  
of the photographic effects  
of sunlightly significance  
use of pictures and  
portraits as complication  
of sound at moments  
of high drama.

ment when Lampton sets a lay out overtaken and is reminded of his own love's death — made even Basil Dearden look aside.

Yet it had been elements in it that were to become future Clayton signatures. One was the theme of social class, which he was also to deal with in *The Great Gatsby*. Later *Gatsby*, *Room at the Top* — a eulogy into the reasons why rich girls should not marry poor boys. However, the immediate comparison prompted by the film was not *Gatsby* but *A Room at the Top* (1951), the adaptation of Graham's *An American Tragedy* made by the great George Stevens (who would have been the ideal director for a film of *Gatsby*). *Room at the Top* (the sequel like most and even narrative reversal of the Stevens film) the attraction of rich girl and poor boy, the death of the golden-haired woman, the cost of love and the evasion of money. Equally striking was the similarity of styles. Clayton deployed two of Stevens' main pronounced stylistic characteristics: the use of quadrants on the soundtrack (for example, the way Lampton's wedding celebration is counterpointed with an overheard conversation about Alice's death), and, particularly, the use of the dissolve, a reflexively unconscious device three days which has become Clayton's main visual signature — for purposes of mood and atmosphere, and for the marking of past and present, or vice versa, into a continuum of felt time.

Around the start of *Room at the Top*, however, a fellow filmmaker was commenting trenchantly that Clayton's signature in the film was not the dissolve — it was *Swanee Signoret*. It was her acting, not Clayton's direction, that gave the film its heart. Certainly her poignant performance (as the wife who has an affair with Lampton only to be pushed aside for maternal ambition) is the aspect of the film that stands up best today, so much of its credit for it should also go to the director. Signoret certainly thought so. In her autobiography, she described Clayton as a "marvellous" director who, without throwing his weight around, "knew exactly what he wanted" and what he wanted was "true and



obsession in *Something Wicked* sometimes seem too trusting and idealistic for the real world, which makes the encounter between their essential innocence and the world's corruption all the more shocking.

Vividly, the most stunning moment of disillusionment in his work probably occurs in *Our Mother's House*, when an impressionable young girl (Frances Tinsdale) becomes an unwitting voyeur, her admiration of her 'father' shattered and the screen suffused with a hazy shade of sexual scarlet. This fascination with innocence and experience might explain Clapton's capacity for conjuring remarkable performances from children in films like *Our Mother's House*, *The Pumpkin Eater*, *Something Wicked This Way Comes* and, especially, *The Innocents*. 'I adore working with children,' he boasted, 'seeing them embody my concept. It is totally 'pure' direction. It brings out the best in me.'

*The Innocents* is the film that has so far brought out the best in Clapton. The ambiguity and suggestiveness of Henry James' ghost story, *The Turn of the Screw*, where the horror is conveyed through psychological implication rather than physical shock, are a real

challenge to the filmmaker's imagination and Clapton rises to it magnificently, in a style that seems partly inspired by the haunted poetry of *Beauty and the Beast* (1946) by Cocteau. The ghostly solid blue robe, the man then glimpsed briefly through mist on a tower, the lady (in perhaps Clapton's most haunting single image) seen across a lake in an attitude that bespeaks an unearthly malice. The evidence of their situations is limited to a single haunting image: a sea-drop on a morning gull that, like 'Rosebud', disappears almost as suddenly as it materialises. In Clapton's reading, the story becomes a trenchant critique of Victorian attitudes, in which the preservation of 'innocence' (in this case, an authoritarian protection of children from sexual knowledge) is the product of a repressive concern that it could be neuroticism

hysteria and hallucination. In a particularly telling touch, Clapton shows the governors' reaction to the horror before the audience sees the thing itself, in this way suggesting that it is their imagination that is supplying these visions. It is a brilliantly effective way of being at once faithful to the spirit of Jamesian ambiguity whilst at the same time interpreting rather than simply illustrating the text.

No other film of his is consistently on that level but nearly all of them contain great things. In spite of the curiously anachronistic Harold Pinter screenplay for *The Pumpkin Eater*—as if he were intent on playing Scorsese to the novel's Lawrence Sanders—the art with which Clapton conveys us to identify with the anguish of Je-Jeanette (Anne Bancroft), akin to the very Carol Reed-like usage of sexual imagery to underline her fear of human nature, makes this one of Britain's finest 'woman's pictures'. Gladly has some fine scenes—Clapton is very good at subtle arguments—and some concisely eloquent images, like the dissolve from Dr Schillerburg's all-seeing eye to the broken, blood-stained headlamps of Gladys's car. *Something Wicked* cannot make the cracking work—Clapton is no Spielberg when it comes to realising this kind of fanciful sensibility—and Joe-



[illegible]

than Prior in busy scenes as Mr Dark, offering lightweight scenes where what is needed is the charisma of a Robert Montgomery in *A Night of the Hunted*. Yet there are moments that make the career film from the Disney studio since Pinocchio (1940): the fabulous opening shot of the ghost train, the tropical nightmare, and a hunt for the children in the library that culminates in a terrifying shot of the boys as they peer out from their hiding place from the shelves, survivors of the two black-haired, dishevelled beings running like the demons of an corrupt behind them. This book would have enhanced the use of the foreground as a symbol of Disneyan chaos, as in *Swingtime on a Parade* (1935) or a small town's craving for cinematic releasing demons: *Force*, as in *Shadow of a Doubt* (1943). If the film was a commercial disaster, the reason might be that it challenged the audience too effectively. Adults would find the pace in the film's exploration of the American fear of the ageing process. As for children, the film, like Mr Dark, like the government in *The Persecuted*, seems capable of frustrating them to death.

In fact, the overall impression one has from a cursory survey of Clayton's films is the sense of an unusually interesting cinematic art-work. It might not be that valuable but it would certainly be possible to devise a somewhat detailed/consistent diagram of Clayton's success to refer to occasions of imperceptibility. Theoretically there are the motifs of frustrated passion, frustrated feeling, glossy resistance, children, dream, the transcendence of past and present, and an undercurrent of religious hysteria that is particularly evident in *The Innocent*, *Our Sister's Keeper* and *Judith Foy*, but also heavily felt in *The Phantom Face* (when the heroine is overtaken, at a moment of crisis, by a religious fanatic). Visually and aurally, one can pick up traces of the Clayton signature: the use of close-ups, a fascination with hands, that are either clenched in tension or reaching for contact, a Tiresias-like love of the photographic effects of candlelight, significance use of pictures and portraits, an amplification of sound at moments of high drama and a pervasive use of voices and whispers (the children in both *The Innocent*, and *Something Wild* are guided on by their respective amateur teachers for being 'whisperers'). The comparison of these elements across a wide variety of material adds up to a very distinctive set of

Why then has his career been such a following affair? Part of it has to do, of course, with a national film industry scarcely capable of

watching country. Also Clayton's work, it has always been attitudinal with a popular cinema dedicated to the pursuit of happiness. His films invariably end on a redemptive high note – not necessarily necessarily but nearly always so. Only *Something Wild* conceives a happier ending and it is not embraced and exploited along the whole thing that it almost supplies the entire narrative structure. There has never been much of a sense of play in Clayton's cinema – an inability to relax is his main failing as a director – and none of his films comes over simply as entertainment. Philip French once said of Robert Rauschenberg: "there was a director, one felt, who would rather die than tread on – and frequently won", and one might apply that, with modifications, to Clayton.

If he has lost less than his due from the critics, I think much of that comes from bad timing. His career as dancing moose at a time in the 1960s when his kind of well-dressed literary cinema was going out of style. He has never looked like carrying on with the cinema of the present day. Contemporaries like Rainer Werner, John Schlesinger and Tony Richardson have made strenuous efforts to move with the times, but, Gaudy-bye, Clayton has seemed to insist. "Can't you repeat the past?" Of course you can! Like many of his characters, he has waited for the past to catch up with him, to come into alignment with his present. Considering the respect given to *The Lonely Passion of Judith Hearne* a welcome return of the unrepentantly scripted, well-made, over-relationship sort of movie, maybe has come at last, and deservedly, his come.

Figure 1. The effect of the number of trials on the number of correct responses. The number of correct responses was plotted against the number of trials for each condition. The number of correct responses increased with the number of trials for all conditions. The number of correct responses was highest for the condition with the highest number of trials (10 trials) and lowest for the condition with the lowest number of trials (2 trials).

1933 *The Invisible Guest* - short. 1936 *Three Men in a Boat* - production. 1939 *Room at the Top*. 1941 *The Innocents*. 1944 *The Pumpkin Eater*. 1947 *Our Mother's House*. 1974 *The Great Gatsby*. 1983 *Something Wicked this Way Comes*. 1988 *The Lonely Passion of Judith Hearne*.



# Dirty Dozen

A PANEL OF FILM REVIEWERS HAS RATED TWELVE OF THE LATEST RELEASES ON A SCALE OF 1 TO 10, THE LATTER BEING THE OPTIMUM RATING (A ZERO MEANS NOT SEEN). THE CRITICS ARE: BILL COLLINS (CHANNEL 10); SANDRA HALL (THE FIVE); PAUL HARRIS (10); IVAN HUTCHINSON (SEVEN NETWORK); STAN JAMES (THE AGE); NEIL JILLET (THE AGE); ADRIAN MARTIN (THE AUSTRALIAN); SCOTT MURRAY (THE AUSTRALIAN); MIKE VAN NIEKERK (THE AUSTRALIAN); TOM RYAN (THE AUSTRALIAN); PETER THOMPSON (THE AUSTRALIAN); AND EVAN WILLIAMS (THE AUSTRALIAN).



## BACK TO THE FUTURE II

ROBERT ZEMMEK

Bill Collins	—	Bill Collins	8
Sandra Hall	—	Sandra Hall	6
Paul Harris	2	Paul Harris	5
Ivan Hutchinson	5	Ivan Hutchinson	7
Stan James	6	Stan James	4
Neil Jillett	5	Neil Jillett	2
Adrian Martin	8	Adrian Martin	5
Scott Murray	8	Scott Murray	—
Mike van Niekerk	4	Mike van Niekerk	—
Tom Ryan	7	Tom Ryan	9
Peter Thompson	6	Peter Thompson	4
Evan Williams	—	Evan Williams	4

## BLACK RAIN

BARBARA STARR

Bill Collins	8	Bill Collins	—
Sandra Hall	5	Sandra Hall	9
Paul Harris	2	Paul Harris	8
Ivan Hutchinson	6	Ivan Hutchinson	9
Stan James	7	Stan James	—
Neil Jillett	8	Neil Jillett	6
Adrian Martin	—	Adrian Martin	1
Scott Murray	2	Scott Murray	1
Mike van Niekerk	6	Mike van Niekerk	7
Tom Ryan	5	Tom Ryan	4
Peter Thompson	1	Peter Thompson	9
Evan Williams	6	Evan Williams	9

## BORN ON THE FOURTH OF JULY

OLIVIA SPOON

Bill Collins	9	Bill Collins	—
Sandra Hall	8	Sandra Hall	—
Paul Harris	3	Paul Harris	4
Ivan Hutchinson	8	Ivan Hutchinson	5
Stan James	8	Stan James	2
Neil Jillett	9.5	Neil Jillett	5
Adrian Martin	1	Adrian Martin	1
Scott Murray	—	Scott Murray	—
Mike van Niekerk	7	Mike van Niekerk	6
Tom Ryan	4	Tom Ryan	—
Peter Thompson	8	Peter Thompson	1
Evan Williams	—	Evan Williams	—

## CASUALTIES OF WAR

BRIAN DE PALMA

Bill Collins	8
Sandra Hall	6
Paul Harris	5
Ivan Hutchinson	7
Stan James	4
Neil Jillett	2
Adrian Martin	5
Scott Murray	—
Mike van Niekerk	—
Tom Ryan	9
Peter Thompson	4
Evan Williams	4

## CRIMES AND MISDEMEANORS

WOODY ALLEN

Bill Collins	—
Sandra Hall	9
Paul Harris	8
Ivan Hutchinson	9
Stan James	—
Neil Jillett	6
Adrian Martin	1
Scott Murray	1
Mike van Niekerk	7
Tom Ryan	4
Peter Thompson	9
Evan Williams	9

## THE DELINQUENTS

CRISTO THOMSON

Bill Collins	—
Sandra Hall	—
Paul Harris	4
Ivan Hutchinson	5
Stan James	2
Neil Jillett	5
Adrian Martin	1
Scott Murray	—
Mike van Niekerk	6
Tom Ryan	—
Peter Thompson	1
Evan Williams	—

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## References

Bill Collins	-	Bill Collins	-
Sandra Hall	2	Sandra Hall	-
Paul Harris	5	Paul Harris	3
Ivan Hutchinson	7	Ivan Hutchinson	3
Sam James	-	Sam James	-
Neil Jillet	1	Neil Jillet	3
Adrian Martin	6	Adrian Martin	-
Scott Murray	-	Scott Murray	-
Mike van Nickerk	-	Mike van Nickerk	-
Tom Ryan	7	Tom Ryan	-
Peter Thompson	4	Peter Thompson	-
Fred Williams	-	Fred Williams	-

**CONCLUSIONS**

## References

Bill Collins	6	Bill Collins	5
Sandra Hall	7	Sandra Hall	7
Paul Harris	6	Paul Harris	6
Ivan Hutchinson	7	Ivan Hutchinson	6
Stan James	5	Stan James	4
Neil Jillett	4	Neil Jillett	5
Adrian Martin	8	Adrian Martin	6
Scott Murray	5	Scott Murray	6
Mike van Nieuwark	6	Mike van Nieuwark	7
Tom Ryan	6	Tom Ryan	5
Peter Thompson	7	Peter Thompson	7
Evan Williams	—	Evan Williams	—

## STEEN, MARGARET

## Abstract

Bill Collins	5	Bill Collins
Sandra Hall	5	Sandra Hall
Paul Harris	1	Paul Harris
Ivan Hutchinson	6	Ivan Hutchinson
Stan James	7	Stan James
Neil Jillet	7	Neil Jillet
Adrian Martin	—	Adrian Martin
Scott Murray	—	Scott Murray
Mike van Nickerk	6	Mike van Nickerk
Tom Ryan	4	Tom Ryan
Peter Thompson	4	Peter Thompson
Evan Williams	4	Evan Williams

**IT'S THE TIME**

### Future Studies

Bill Collins	—
Sandra Hall	—
Paul Harris	9
Ivan Hutchinson	3
Sam James	—
Neil Jolley	9
Adrian Martin	—
Scott Murray	—
Mike van Nieuwark	—
Tom Ryan	—
Peter Thompson	—
Tom Williams	—

## WINN OF THE BOOK

**Business Value**

Bill Collins	5
Sandra Hall	7
Paul Harris	1
Ivan Hutchinson	4
Sean James	8
Neil Jolley	2
Adrian Martin	6
Scott Murray	3
Mike van Nieuwark	7
Tom Ryan	5
Peter Thompson	7
Evan Williams	9

## HOW TO ASSESS

### Lower Bound

Bill Collins  
Sandra Hall  
Paul Harris  
Dean Huchinsome  
Stan James  
Neil Jillett  
Adrian Martin  
Scott Murray  
Mike van Nickerk  
Tom Ryan  
Peter Thompson  
Evan Williams

## SOUNDTRACKS

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## READINGS, SOUTH YARRA

[illegible]

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## REVIEWED:

THE DELINQUENTS, DO THE RIGHT THING, THE ABYSS,  
THE FABULOUS BAKER BOYS, AND A STING IN THE TAIL



WAKING LOLA (JULIE DREYFUS) IN  
CHARL SCHLÖSSER'S FINE POLYMERIZED  
"RESPONSE TO A YOUNG WOMAN WHO  
WANTS TO BE A FREAK UNDER VENTURE LIGHTS OF  
NIGHTTIME" (FAMOUSLY) TAKING PAGES FROM  
AND REWRITING (GROUNDED) EXISTENCE

## THE DELINQUENTS

ADRIAN MARTIN

**S**ometimes in the pre-publicity for *The Delinquents* I kept suggesting to me that I should have come from the video shop as homework and preparation before the main event. Perhaps it was the idea of Rylee Minusque as a punk similar to that of another beloved Aussie lass, Olivia Newton-John. For here, in the twinkling speed of available pictures, was Rylee, debuting in a film seemingly carefully calculated to show off her 'yunge' by taking her from passenger country schoolgirl to Manhattan club vamp to black leather 'bang in locked hospital at the neck by her gey' (Charles Schlösser). Whatever the heavy mystery (concerned to maximize her from point A (juvenile) to point B (experience)), the film presented to be a knowing 'reflex' (an eye for an eye) for Rylee, dressing her from one floral movie-mage to the next. After all, that was also looming in the picture: her great character name of Lola (drawing measures of Lola Lola on *The Blue Angel*, or *The Banksy Lola*, or *Fantasmor's*, or

*Optate's* Lola Minus. Not to mention that wonderful title (taken from George Bernard's source novel, which I have not read) — the perfect, the archetypal term movie title, *The Delinquents*, with its juxtaposition of artifice, innocence, non-contains — presenting a summation of the original term movie (Alfred made a film of the same name in 1937) and their modern, remarkably changed version (such as *The Outcasts of Arklow*).

Dramatic, dramatic! In the event, there is no vamp Lola with a black leather back appearing anywhere in the film — only a girl mostly apologizing to her man for 'misadventures we never see' (Lolita, that is, it's a sin to watch the film, which Lola is often guilty of in the film). Not to those much into reflexes just a superbly 'during' point — an outraged gaze in a public dressing room, a fleeting reaction of Jerry Lee Lewis, an inconsequential riot in a girl's prison dorm to the sound of 'Be Bop A Lula' — beyond which the film is determined to watch Lola up accordingly with a rehearsal (called 'old one', but an immature old in itself, with Lolita Richard's 'Lolita' now trans-







## DO THE RIGHT THING

MURDER BY NINE

**T**HERE IS AN ESSENTIAL RELATIONSHIP between filmmaking and marketing. It is generally taken for granted that major newspapers, radio, and television interviews, complemented by advertisements, will ensure to guarantee the necessary public relations from very important will be awarded to pay to see the film in question.

In the case of *Do the Right Thing*, some of the most remarkable aspects of the film have involved its marketing, ranging from the subject matter and the way it is treated on the screen.

But *Do the Right Thing* has had the rare pleasure of occupying that market place activity and creating such a controversy none that challenges the lay conventions of media publicity.

But then again, independent cinema is not my chosen, mass film—which is just another way of subtly packaging it for the middle services of the great consuming audience.

*"Fight the power, fight the power,  
fight the powers that be"*

When Spike Lee chooses a musical track like that to (implicitly) lay over the small suburban world of Bed-Stuy he has created for *Do the Right Thing*, it is time to take note. But we are already taking notice, because our film goes on, for the most part, have told us that this is an ordinary film.

Indeed, once we, it is undoubtedly one of the strongest, most important films to achieve major release in many years. Most strong films are identifiable, but most films do not land audiences in a room of the major contradictions confronting the era. This contradiction is between the class for racially based independence in a system that cannot offer anything as long as it exists in its present form. In other words, American blacks want to be free of the racist constraints of America, while enjoying all the benefits of the liberal dreams to which they aspire.

What does the world do when race, ethnicity

and nationality begin to exert themselves like such names popping up through just entitled to it America, Indians, Russians, Lebanese or New York, there are major movements internationally that herald potentially exciting and/or dark times ahead for the planet. They are movements which suggest that race to have advanced to the stage where independent ethnic groups can develop the economic, cultural and social consensus that will enable them to live "free" lives. (It should be noted that in the early 1980s, the Spanish Republic recognized the rights of its people to control their own destiny, while Franco accepted that right as one of his first reactionary moves after his coup.)

Black Americans are in the mood for nationhood and statehood. They are making waves that Malcolm X and Martin Luther King Jr. could have only dreamed about. Some contemporary American blacks are laying claim to the spiritual journey of the radical pantheism, who want independent social, cultural and economic lives for their children. One of the questions imposed by race when they are making the move within a contradiction that sits at it is in to be done within or outside the existing white American system of capitalism, or will it even be a capitalist system?

*"Fight the power, fight the power,  
fight the powers that be"*

In an abstract sense, the music looks hardly like a contradiction, but, to the people living in the lower end of the American system, it is a side of a complicated and complex sense (using "complex" here in its most Freudian sense, where the conscious and sub-conscious worlds come inseparable manner that can often be mutually expressed).

This is the beauty of *Do the Right Thing*. It makes the problem of black politics within the context of black history and while outspoke towards blacks. It probes the subconscious of white parents about black revolt, and refuses to resolve the puzzle that the questions of Malcolm X and Martin Luther King Jr. presented.

It is this feeling that producer/director/writer Spike Lee selected a baritone, yet almost unrecognizable, voice to continually present photographs of Malcolm X and King. Named Smiley (Roger Guenewille Smith), he parades through the film with his inspiration of the two black leaders, here to tell them to whatever will pay. His recitations and decorations of the photographs are telling others of the uncertain relevance of these names in the late 1980s, suggesting that you make your own interpretation of your history.

Selling and making money is a significant activity of the film as well. Economic independence has been an aspiration (despite naming black American intellectuals for many years. It began as far back as the turn of the century when Booker T. Washington argued that, "brains, property and character will create the question of civil rights...," while W. E. B. Du Bois saw political power that blacks in being essential, regardless of how it was achieved." It is with a healthy debate.

*Do the Right Thing* is based around Smiley (Spike Lee), who speaks in a deep and rough-sounding voice, calling to black leaders "Get up!" then raising his money, while pointing at the bag that he has to work. It doesn't seem much, but it is an important and disturbing visual suggesting that work will solve the race problems presented in this film.

While much of the publicity for the film concentrated on its attempt to explain the racism of America and the problems faced by minorities, I do not believe a successful film can expect. It is no drama, not a musical in digging into the rich social psyche of minorities to be featured with explicit ending.

Spike Lee has gone on record saying that the film did not win the Palme d'Or at last year's Cannes Film Festival because, among other things, judges like German director Wim Wenders preferred to award the prize to "a golden haired white guy" like Steven Seidberg for *Sea, Sex and Sunday*.

Comments like these cause the racist spectre, but, in fact, mainly express the frustration of





LEFT: MAARTEN BAKKER  
HASTELANDTOM IN JAMES  
CAMERON'S *THE ALPINE*.

Wrensen) laughs with the multi-discovered. Mother Alice has the continuity of a lake god, as The Alps he makes a clear statement about the importance of marriage, though he weds only for himself and women, rather than occasionally to impart his gift.

After that and Lady, we have the first transformation. Had deposits his wedding ring into the single blue depths of the water only to retrieve it seconds later. Shortly after the ring goes his life during one of the most compelling sequences of the film when the ball of the ring is breached and his whole existence is. As Had burns for a moment, does to escape the marriage, rapidly dies a violent death. Inevitably, he tries to float a back again but the door pushes her hand against the rock, the wedding ring keeping his hand from being crushed and reaching him to call for help. Later, when Had is phasing into the alpine, a distribution of water levels that keeps him going.

Ironically, these "technically conservative" values are consistently alongside political hip anti-nuclear and anti-war themes, suggesting that being conservative does not necessarily mean being Right wing (a great topic for dinner parties also).

The anti-nuclear and anti-war themes – to appropriate on this age of planned nuclear disarmament – are beautifully embodied in the character of Li Colley (Michael Biehn), who is going to go home for a number of days in deep personal trauma. His devotion to making the film underwater colony and his non-violent pacifism are purely the results of mental affliction.

More dramatically exciting, however, are the childlike responses the underwater colony, referred to as NTI (non-mammalian intelligence), elicits from the characters. With eyes open, evidence of wonder and amazement deliberately put on and on, the very adult non-mammalian world of deep-sea diving they inhabit. After Big Guy goes down during the exploration of the damaged ship and reconstruction of the NTI, he goes into a coma. When he awakes, the big, hairy, bird-mongering machine man gingerly refers to the NTI as an "angel".

Similarly, when Ladyman runs into a large NTI, her sense of ultimate duty is suspended as the machine itself with joyful curiosity that it can smell its breath that her professional instincts kick back to make the man (unintentionally) to photograph it.

But to keep the child-erms-while most from going over the top, Cameron tempers it with

some good, hard-nosed realism. When Ladyman tries to connect that the NTI are literally and were used to help, the machine like a Disney character and he respectfully misinterprets disbelief and concern that the might be losing her mother.

There is an important feminist aspect to The Alps – as there is in *Alone* and The Terminator – that demands special note, for the which Cameron has not been given due credit. Cameron has a particular way of making female leads who can cut it in a genre normally dominated by men. Linda Hamilton played the robust hero in The Terminator and Sigourney Weaver showed brains and physical resilience in *Alone*, which also features female combat warriors – made-of-the-art hard-core for The Alps, Cameron again has a strong, intelligent female lead in the character of Ladyman as well as an old rig crew which includes a female who is not a cook or a cleaner or a clerk.

No apology or explanation is ever made for these characters, they are simply part of the dramatic tapestry. And in these are films which have been very successful commercially (*Alone* made more than \$200 million), Cameron is surely responsible for a major breakthrough in making new stereotypes and opening up settlement to a new way of thinking about female in the mainstream screen. Surely not down there to wait for Mother's Gore to make an art for art statement before we recognize what ground has been broken.

The technical mastery of the film serves the narrative beautifully in the video presentation to the home and more so called "big screen" films seem to be shot with their video release in mind – *Indiana Jones and the Last Crusade* being a prime recent example (it comes across more as a mediocre television series pilot). The Alps is blessed with beautifully shot scenes, including underwater scenes, cinematography, evocative imagery, professional values and more compelling production values.

About 80 per cent of the film was actually shot underwater with Cameron spending more than \$50 hours shooting from inside a diving helmet. Special microphones and lighting rigs had to be developed, as well as special surface utility vehicles. The mounting of cameras and operating from age is almost negligible and the major special effects required, where an alien world female shifts through the rig, is designed to make a lasting impression on the viewer, as opposed to the brilliant efforts in films like *Back to the Future II* where many are designed not to be noticed.

The only technical problem the film encounters is that its setting sometimes looks a little too like a film. In fact, Cameron says he was concerned of not making too many scenes from *Alone* like the film *Alone* too similar.

So what was wrong with the ending? After Li Colley departs the nuclear bonds in the bottom of the Alps to destroy the NTI colony, Had goes down, disarms it and then, with only minutes of oxygen left, lies there waiting to die. However, a male colonial collector appears on his helmet during the film NTI have come to him. He says that Cameron would have and should have noted the film. Instead, he goes on to explain the logic of the film. Cameron and 200 in the film come to the NTI's head and show him around the house.

So why was Cameron's ending? "I knew I wanted to meet and see the creature," he says. "I wanted to believe certain rules that made sense to me. But I had to make the very serious technical considerations between men and the other species. I wanted to go further than the purely abstract meaning."

used around a simple plot device. After a US nuclear submarine has an encounter with an unknown intelligent being, it takes deep under water. The crew of the submarine is deep into a drilling rig, is pressed into service to meet a small group of specialists from SEALs in checking out the damage and to search for survivors.

Most of the people are crew members who appear (after being offered a life line) but their lives. Had (Linda Hamilton) is not in the film, just because he is needed for his crew but mainly because he is engaged with, Ladyman (Sigourney Weaver), who designs the rig, is coming along for the ride.

In the film, the characters are the modern that Cameron can do there very like he did in *Alone*, while exploring his futuristic theme and moral dilemma, he turns in a gripping, good action film in itself in including his obvious and very deep dives of technical knowledge. Indeed, while the film is unapologetically – and primarily – pure science fiction, it is also a thoughtful and thoughtful film. Like *Alone* and The Terminator, Cameron has brilliantly split the difference between technical showmanship, in this case, and dramatic storytelling.

Cameron has openly admitted that this makes him like to represent an "ideally conservative" Westerner. And the film is about the strength of the natural world, as the film (Sigourney

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is small time. Quay will take the credit, his name said out of their. Frank is also a competent talker, the opposite of Jack who fronts, steps in thought or horridness across the passion between the pleasures of how great it is to be back here once again. After 30 years, the Fabulous Baker Boys are behaving like a bored married couple. They have lost their spark and Frank is the first to suggest a seriously they should take on a singer. "Two, anyone but a country, sex man", he says.

The motivation of this change for the producers is only motivated by the success of *Jack*: looking straight wasn't them; it was *Jack*, an actor in the message of truly appalling reactions of fans from "Candy Man" to "My Way." The contrast and subsequent successful outcome of *Jack* is the mood (Michelle Pfeiffer) is the one predictable norm in an otherwise fine film. Naturally she has everything the other 50 candidates lacked. As the singer, the camera slowly closes in on a surprising close-up of Pfeiffer and Jack as she sings a poignant line of her vampire's talent. It is a small move because the two brothers will now become a part of a three-man and much of the film rests on how difficult this adjustment moves on to be.

As the relationship between the brothers mines and women, Sade Diamond will be transformed from the rough-edged (yet still) sugar in the medication to a silky smooth, (specifically) water tower provided on a person on an expander breast home! The closing tells us how to find, that Sade Diamond (even the name is a combination of safe and hard-grounded, as above, and a presence to be admired. There is even a reference from the poetess, Mark Ronsaville, as the poem material moved with the film, which compares Sade to Ruyter Kase Kase (Marilyn Monroe) on Sade's 1st film. There are moments when Plafie's presence is a subtle way to connect and blossom's c-

comes a Director" being a good example), but Moorehead also had a sense (rare in a writer) of how the boxes he made of his characters in films such as *The Snows of Kilimanjaro* and *The African Queen* in the opinion of Sargent Kaizer, who, asked in that context if he had any entertainment expertise, replied that the executive on staff for an escort agency, Sherry, has already been around the block and *The Fabulous Baker Street* is about Boney to obtain just some concrete advice and a planning act of partly, whereas Moorehead's films were very much about the terminology and developing of her character's world.

Since quickly earned the Inkies Boys on their climb-to-success on the circuit. Her strong, no-nonsense character in those scenes relies largely on Pfeiffer's screen presence and her timing, which balances Jeff Bridges' still brooding exterior as the her-

toward his brother, which includes that second Found Herman, is reconsidered, telling Jack, "I hear terrible and insane news with 50. This drama is not written by director John Kluge for some impossible world alien Hitler to live more than a week and a half in the inevitably tense Jack role. It is also to Kluge's credit that he allows the story to follow the logic of the characters created; up to this point, and even the temptation of a narrative that leads for the safety of a weak character is a challenge. There after comes lost because by the stage mother since her Jack is capable of the feelings required not the 'home, only recently moved' begins to occur."

With Sauer moving off into the world of our final chapter ("There's always another girl" is the first line in his tale), the brothers still devote much of the evening that real-life brothers can bring to such conversations. They continue to bring rewards to life and whom to the business. There are demands all the way down in orderliness, still other meetings, on other channels. 51

After that, *Jurassic* abandons his brother in a last effort to be human, shows his mutual ambivalence, and occupies a spot two coffins wide in a proper pastiche. The movie's finale, who has now moved on to vegetable patches, and, if they could do much other on the screen, like cartoon animals, there is a grudging admission that they might as well either agree it is hardly a brotherhood, but when the Palmdale Raider Boys come across in the big one, and the film ends, only to maintain and subtle messages between characters than simple ones in the ambivalence of life.

**THE KILLING MACHINE** Directed by Steve Kloves. Producer Paul Wernick. Screenplay by John Pollock. Story by John Pollock. Screenplay by Steve Kloves. Director of Photography: Michael Ballhaus. Sound: Stephen...



Head Editor: William Steinbock; Production Designer: Jeffrey Townsend; Composer: Steve Grims; Cam. [Ed Bradley] [Jack Baker]; Make-Up Artist: [David Diamond]; Hair: Bradley [Frank Baker]; Hair: Raulo [David]; [David] Tilly [Monica Mueen]; A Midge Fendelman; Distributor: New Columbia (185 min., 55 mm, 12.5.1997)

## Abstract

Figure 1 consists of two bar charts. The left chart, titled 'COVID-19', shows the number of cases for each month from January 2019 to January 2022. The y-axis represents the number of cases, ranging from 0 to 100,000. The x-axis shows the months. The right chart, titled 'Dengue', shows the number of cases for each month from January 2019 to January 2022. The y-axis represents the number of cases, ranging from 0 to 100,000. The x-axis shows the months. Both charts show a significant increase in cases in 2022 compared to previous years.

**A**S KING IN THE TAIL is a homegrown political satire, and one which demonstrates it well is the prose material at concerning itself with how the full force of the male-dominated world of power tries to manipulate the life and career of one woman and how she overcomes odds on her own.

Screenwriter Patrick Edgeworth (*Howell's* in the Defiance) deliberately was caricatured; characters to make various telling points in his tale about the nature of political power, backroom maneuvering, and male rivalry.

Shane Lane (Shane Craig) was a study clerk and news backbeater, formerly a trade-union official, who won parliament after winning the post of Black Stamp as a by-election. With a sense of heavy destiny, the ascends the corridors of power and newspapers in a dramatic political whirl. Field clapping some odd personal baggage with him along the way.

Not surprising, given the journey out of the piece, she eventually becomes Australia's first female prime minister. This occurs despite all sorts of planted in her mind by Maxwell, later, Barry Harrison (Gary Fine), a carriage (and chain-smoking) Minister for Health and the whereabouts of needy mermaid magicians. Roger Moncrie (Edwin Hodge) is a Rasputi-like shaman and bookish character, but only just standard media-bacon. Produced by the prolific Ross Colbourne on South Australian locations to represent the federal capital, the film usually settles for a broad comedy style that looks very real like in agreement with most of the characters making quips that would mean more to them in the shared world of television sitcoms.

Director Eugene Schlosser, a former science and climate chronicler with extensive information on permanent solutions for fighting an up-and-coming devastatingly limited resource. The law heigns frequently across dramatic credibility, particularly in response that takes place in the political arena. The manuscript suggests the presence of director of people, but the resulting image is limited to the same half dozen or so more creeping across screens.

Information by reviewing. A King Po The Tale available and retained in time, lacking any real sense of passion or commitment to his subject matter, and seems content to scribble a dated weighty note, which is perched unevenly between broad base and sharp point.

[illegible]

1. **Identify the main idea of the passage.**  
 2. **Identify the supporting details.**  
 3. **Identify the author's purpose.**  
 4. **Identify the author's tone.**  
 5. **Identify the author's point of view.**  
 6. **Identify the author's bias.**  
 7. **Identify the author's audience.**  
 8. **Identify the author's style.**  
 9. **Identify the author's structure.**  
 10. **Identify the author's language.**

PAUL KALINA

FIRST RELEASE

A CASE OF HONOR

Executive: Tobias Rosenz. Producers: Ed Howard, Caplan, Lope W. Jelen. Executive producers: Anthony G. Charnow, Paul R. N. Executive: Scriptwriters: John Trapp, William McElroy. Director of photography: Joel Katz. Post Editor: Don Hotchford. Distribution: Filmmakers Cinema. Executive: John Philip-Law.

Unrated. Produced by International Film Management, A Case of Honor is described in its opening picket adventure story as the tradition of Honor and Uncommon Values.

DEAR CAROLINE

Director: Bill Bennett. Producer: Bill Bennett. Scriptwriter: Bill Bennett. Director of photography: Terry Wilson. Editor: Dennis Hickey. Distribution: Home Cinema Group. Cast: Robin Hunter (Bill Bennett), Jennifer Hall (Aggie), Monica Chappin (Jo).

"When Governments pass laws that aren't good, people should just break them," the fiery Aggie tells a 65 Mins camera crew who have come to her egg farm to survey the destruction caused by the thugs of an industry laced that Aggie has refused to join.

Here, a tired and dreamy woman clerk, who suddenly has a sudden hundred years, the life in the staff of an absurd comedy. A woman clerk, who is in his early 20s, has a sudden hundred years (about) and her performance by actress Patrick Cook, to reduce the government's credit deficit, he dreams of escaping from his transformation by developing a computer program. (The failure of a previous project, an owner that unfortunately triggers car crashes, was the cause for his great dream.) He applies for a bank loan, but the bank itself is a downward spiral of applying for more and more credit to pay off his existing debts.

When director Bill Bennett's third feature is about people facing the system, but, unlike the

previous A Seed Is Sown, he's not, the spirit of rebellion is tempered by a light-hearted comedy. Here, the characters find themselves in an Afterthought moment with the characters' roughness a series of events that defies logic at times.

At the same time, the characters' psychology is made up of a story, allowing them to remain in control throughout the sprawling narrative. The final word comes from neither, as director not overstates the situation, many of which, come as they may be, do not betray the human drama. Almost imperceptibly, Bennett moves from comic tales of institutions and bureaucracies to touching drama in which the effect is measured as human terms, such as when Aggie realizes that she has lost everything she fought for, and when Her's daughter Jo is taken going to a home after he finds it impossible to provide for her.

GLASS

Director: Chris Kennedy. Producers: Patrick Fitzgerald, Chris Kennedy. Scriptwriter: Chris Kennedy. Director of photography: Peter de Vries. Editor: James Bradley. Distribution: Home Cinema Group. Cast: Alan Lewis (Richard Vickers), Les Fenn (John Vickers), Adam Stone (Peter Stone).

Unrated. Glass described as "a thriller and a mystery of suspense and reflections, about friendship, flowers and shades of glass, and the dreams created by grace power—a haunting, mythical tale of escape."

The story revolves around Richard Vickers, whose chain of retirement houses has made him a millionaire. The new board's proposal to build a casino, coupled with the murder of Richard's secretary, marks a turning point in the life of the old-fashioned and sentimental man.

His wife, however, has already taken notice from underworld figures as we see her intent to ensure that her husband delivers the same into



JOHN VICKERS (L) AND

certain hands. Thus, when Richard decides to sell the corporation, she enlists the help of her lover, Peter Stone, a sharp lawyer who has also made promises to dangerous people.

IT'S COME ABOUT THE BUSINESS

Director: Stephen Turkel. Producers: James Michael Vernon, Jan Tyrell. Scriptwriter: Craig Green. Director of photography: Martin McGrath. Editor: Pippa Anderson. Distribution: Home Cinema Group. Cast: Barry O'Connell (Lawson), Ralph Costello (Moss), David Greenfield (Lawson's Lawyer).

Garfield Lawson is a free-will author whose novels are based on his death-defying adventures in exotic places. Things aren't looking too good for Lawson after he returns from a trip, realizing that his other days are numbered and that his adulterous wife is scheming with his greedy publisher to take control of his considerable wealth. His faithful servant, Moss, tries to help Lawson over his unexpected grief. Meanwhile, Lawson's former of an organization, Citizens Corporation, that focuses on corporate responsibility in the future. He is now ready to embark on his greatest adventure ever.

Originally made for television, under the title Page One My, the film is a messy and obscure work that wildly over the top comedy. While parts of this late-career masterpiece work better than others, it has often taken on tired jokes and confusing situations, an underwritten script

JENNIFER HALL AS AGGIE IN BILLETEN'S DEAR CAROLINE.





play and analytic direction, turning the actors with little more to do than slip each other and carry on regardless.

#### KANSAS

Director: Irwin Korman. Producers: George Latta. Script-writer: Sprague Korman. Director of photography: David Eggle. Editor: Robert Ramsey. Distributor: First National. Cast: Andrew McCarthy (Wade Goepp), Blair Brown (Doyle Kennedy), Linda Hope.

Wade and Doyle rob a bank and, while hiding the stolen money in an attic in which a small child nearly drowns. Wade heroically rescues the child, but, not wanting to be identified, quickly disappears. As the search to find both the criminal and the hero intensifies, we see the tension between Wade and Doyle, whose anger is ignited when he begins to suspect that Wade has hidden the money and will not give it to him.

Unfortunately, *Kansas* is a fairly lackluster, unimaging and hackneyed melodrama about the signifying of two teenagers, one of whom is clearly destined to suffer, the other to thrive. The moral parameters are drawn early in the film when Wade is selfish because supposedly alone from his part in robbing the bank and a house (the \$100,000 from his pocket and leaves it in the kitchen - what a guy!). The characterization of the good and bad apples are shallow and one-dimensional, a situation exacerbated by the unimaginative casting of Dalton and McCarthy. Directed by David Korman (A Town Like Alice, Always Afternoon) and photographed by David Eggle, the film features one of the worst filmed climaxes of all time.

#### OTHER RELEASES

##### BACKGROUND

Director: Phil Noyce. Producer: Phil Noyce. Script-writer: Phil Noyce. Director of photography: Russell Boyd. Distributor: Home Cinema Group. Cast: Gary Foley (Bill Hooper), John Mcgregor.

Intimate view of racism told through the story of Gary, a young Aboriginal, and Jack, a white man, who steal a car and set off for Gary's home in the outback wilderness. Celebrated feature debut of Phil Noyce, who also produced and co-wrote the film.

##### CELIA

Director: Ann Turner. Producer: Gordon Elliott. Tinsley White. Script-writer: Ann Turner. Director of photography: Geoffrey Simpson. Editor: Ian Seddon. Distributor: BICA Columbia Pictures Home Video. Cast: Robert Bauer (John), Nicholas Kroll (Ray), Norman Longley, Margaret Floy.

The political, social and familial life of Australia in the late 1930s (more fiction) through the wiseacre eyes of 13-year-old Celia. Feature film debut of Ann Turner, which was reviewed in *Cinema Papers*, March 1989.

##### FLANNERY

Director: John Rums. Producer: Timothy White. Script-writer: John Rums. Based on story by Raymond Carver.



JOEY FAYE, BROTHER AS NINA AND GORDON, IN *FLANNERY* (COLUMBIA)

Director of photography: Elroy Rys. Editor: Ray Johnston. Distributor: Home Cinema Group. Cast: Rebecca Gilling (Flannery), James Leach (Joel), John Kennedy (Ned), Neil Melville (Gord).

Raymond Carver's wonderful short story about the night a couple decide to have children is admirably created in this short film written and directed by John Rums. Set on a farm where two couples spend evenings and nights together, the film is a measured and delicate study of tension, social values and relationships. The comic atmosphere is punctuated by very human that is less cruel than Carver's. There are strong performances by John Kennedy, Neil Melville and a pro cat.

##### A FORTUNATE LIFE

Director: Martin Geln. Editor: Helen. Producer: Bill Hughes. Script-writer: Ken Geln. Based on the novel by Albert Feyer. Director of photography: Peter Levy. Editor: Michael Hindley. Script: Robert. Distributor: CIL. Cast: Bill Kerr (Old Albert), Deborah Ramsey (Mildred), Valerie Lehman (Her's mother).

Yet another release from the 'back catalogue' of television mini-series. The complete 1985, four-part mini-series of Bert Roy's novel sells for \$24.95.



PHOTO: PETER, WITH TOM BRADY (IN PHILIP BLADWOOD) AND FRANKIE FORD (IN JONAS) BEHIND: ROBERT (JAMES CANAL), JOEY FAYE

##### DECEMBER

Director: Ron Lewis. Producer: Bob Wren. Script-writer: Ron Lewis, Jonathan Morley-Smith. Book: Wren, Jonathan as script-writer by Mike Gidgen. Director of photography: Peter Finkel. Editor: Edward McQueen-Mason. Distributor: Home Cinema Group. Cast: Judy Davis (Alice), Campbell, John Rums (Charles), John White (Katherine).

The collective spirit behind this mystery-thriller fails to ignite on screen. Reviewed in *Cinema Papers*, September 1989.

##### DIRTY EXPECTATIONS - THE UNGODLY STORY

Director: Tim Burrell. Producer: Ray Adkin, Tom Burrell. Script-writer: Tim Burrell. Based on the novel by Charles Dickens. Director of photography: Peter Hamley. Editor: Tony Brough. Cast: Lyn Kelly (Elizabeth), Elspeth Carr (John Brown), Michael (Signal), Robert (Bishop), Robert (Gibby), (Crawford), Anne Louise (Lambert) (Bishop).

This is the finest film version (not to be confused with the six-part mini-series made recently in 1986) loosely based on the Alfred Magnolia character of Dickens' novel *Great Expectations*. The premise was Magnolia as a convict exiled in Australia, making his life until he made a fortune and returned to England.

##### HER ALONE

Director: Bruce Beresford. Producer: Keith Smith. Script-writer: Charles Brown. Director of photography: Peter Finkel. Editor: Anne Connolly. Distributor: Warner Home Video. Cast: Tom Selick (Philip), Michael (Bishop), Peter (Bishop), (Philip), William (Bishop).

Lightweight and breezy romance, curiously about an orphan of pulp crime novel who finds his life slowly improving as he develops a romance, arranged for marriage, by providing her with an heir.

This is a fairly cute, occasionally charming but slightly old-fashioned romance was directed by Australian Bruce Beresford and photographed by veteran Freddie Francis.

##### AN EXCESSIVE OBSESSION

Director: Lex Marinos. Producer: Ian Bradley. Script-writer: Dennis Morgan. Based on the novel by Graham McCallum. Director of photography: Brian Clark. Editor: Philip Hove. Distributor: CIL. Cast: Wendy Hughes (Margaret Laundy), Gary Rums (Michael Wilson), Richard Mair (Steve Suggs).



CAROL KENDALL FROM GARY KENDALL'S *ARM OF IRON*.

This 1985 film adaptation of Golden McCullough's bestseller is released for sell-through at \$29.95

#### PHILIPPINES, MY PHILIPPINES

Director: Chon Nash. Producer: Chon Nash. When Dakota Dornier, of photographer John Whitson (Director: Home Cinema Group).

A documentary which strips away the carefully crafted media image of Cory Aquino, and critically questions the motives of others like Australia and the US, while they praise their own actions behind the scenes. Released in *Onoma Papers*, July 1989.

#### ARM OF IRON

Director: Gary Kendall. Producer: James Michael Newman. Scriptwriter: Gary Kendall. Director of photography: Jo-

seph Fekering. Editor: Annalee Robinson. Distributor: Virgin Films. Cast: John Marley (Black Adam), Jeff Bell (Doctor Doom), Ron Mann (Hopl)

Penman, rock's advance about a hard living, power-loving rock 'n' roller destined to save the world from an impending nuclear disaster and the shoulders of a fascist Government. Fast and heavy metal come together in the package of comic books, high-voltage rock, clips and over-the-top, occasionally over-the-top.

#### WHERE THE GREEN GRASS GROWS

Director: Werner Herzog. Producer: Werner Herzog. Scriptwriter: Werner Herzog. Distributor: BFI. Director of photography: Jörg Schürmann. Editor: Rainer Winkler. Distributor: Home Cinema Group. Cast: David Spade (Hickory), Ray Birt (Hickory), Wanda Maeda (Hickory).

Two Aboriginal tribes come into conflict with the loss of modern Australia when a large company tries to mine uranium on a sacred site. The well considered but completely misapplied treatment of Aboriginal Land Rights fails to dispense in the controversial nature, and even German director Werner Herzog endorses an idea in a desperate case of imaginative conspiracy, skilled characters, confused narration and tedious direction.

#### WITCHES AND PARADISE - OTHER AND POSTERS

Director: "The 11th" Collection. Producer: Digby Dumas. Camera Operator: Wendy Preston, Jan Kinn, Jan Thorley. Editor: William Rind. Distributor: Home Cinema Group.

An examination of the individual and collective suppression of homosexuals in Australia today against the backdrop of such suppression throughout history. The Australian documentary grew out of a videotape of a gay liberation protest in Sydney in 1978, the first of a series of clashes over two years between homosexuals and police in which 104 arrests were made.

#### WINDING ROAD OF THE ROAD

Director: Neil Lander. Producer: Neil Lander. Camera Operator: Christopher Neil Lander. Distributor: Director of photography: Lander Group. Editor: John Reed. Distributor: Home Cinema Group.

Two days on the road with members of Aboriginal bands No Fixed Address and Ux Mob. Playing themselves, the members 'act' out incidents from their lives and offer glimpses into their lives off-stage. Although the performers' depiction of their 'real-life' incidents tends to be edited and softened, the film holds with some honesty and moving insight into racism, prejudice and the 'two lives' of Australian society. ■

## NEW PUBLICATIONS

Two new publications from the Australian Film Commission are now available.

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**Murray Watt**, who made the underwater camera housing maintained in the pressroom, has not beyond the walls from Sarnia in rural Victoria. Details of some of the smaller housings he is making for Hema (Arri 35s, Bolex) and video cameras. Murray has supplied the C.B.I.R.O., Marine Science Lab, Department of Fisheries and the Victorian Archaeological Survey, among other government departments.

The housings are made from 15-lb steel pipes and are used to 30 meters. The video cameras mount complete with power on/off, record on/off, two handles and a dome port for wide-angle cameras lenses. An average price for a Video 8 or VHS-C camera with microphone w/finder is just under \$1,400. Murray can be contacted at 48 Commercial St., Sarnia, Victoria 3629. Ph (051) 922394.

**Low-cost rentals** of videoscopes film and computer tapes is a booming act for most production companies. They need access to the main-

and usually are paying a premium price for the storage space. There are now companies in most states addressing the problem and the latest is Comcopy in Melbourne, which has formed a separate company called Safe Tape and Film According to Guy Howell, who runs the company, they took an other-looking approach to the archive problem and built a sophisticated drop-proof facility with dual-line air conditioning and an in-house controlled environment with 24-hour monitored security. All tapes are computer logged and catalogued.

The approach seems to have impressed a number of advertising agencies, including George Paterson, and HSV 7 and GTV 9 Melbourne. GTV 9 has Safe Tape and Film handling its own footage such library as a commission basis and expects this year return should go a long way in defraying the storage cost. For more details, call Guy Howell on (03) 990 0279.

One or two news items that has been much copied and spread

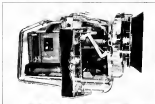
around the countryside producers is from South Australian Simon Carroll. His company, Communicator Video, has been doing some superb time-lapse films photography that matches some of the best in Japan. He uses a multi-still lens that allows him to pan and move during the exposure. Some of the time-lapse night shots with stars visible are beautiful and top cinematography.

**Communicator Video** has now joined with Adelaide-based computer-animation company, Digital Arts, to form Digital Arts and Television Pty Ltd. Andrew Carroll mentions that they have attracted some off-shore investment, which will be used to further enhance the research and development of their computer-based animation system, and to continue work on their multi-media motion control camera head.

In other news, Carroll mentioned that Peter Robertson from their Melbourne office was in the U.S. discussing the development of an interactive, animated, computer system for a science museum in Silver Valley (which is really taking road to Newcastle). It looks as if Adelaide is becoming a centre for high-tech film and effects (look for a future piece on Adelaide's Frigit company, which is doing world-class releases). Contact the new Digital Arts in Melbourne on (03) 990 8031 or in Adelaide on (08) 225 2434.

In an upcoming issue, "Technicalities" will examine film studios in Australia. If you have information relevant to this topic, please write to "Technicalities" at RHYTHM Publishing, 63 Charles Street, Melbourne 3000, or fax to (03) 427 5200.

**ABOVE LEFT: MURRAY WATT** (uppermost housing) working for a boat (lowermost housing), below the water part is a video camera (lowermost housing)



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# Michel Ciment

INTERVIEWED BY ROLANDO CAPUTO

**MICHEL CIMENT** is Associate Professor in American Studies at the University of Paris. He is also a long-time editorial-board member of the highly regarded French film magazine, *Positif*, and, of recent, its Editor-in-Chief.

A prolific author, Ciment has written books on, among others, *Elia Kazan*, *Francisco Ford*, *John Boorman*, *Stanley Kubrick* and *Jerry Schatzberg*. He has also directed a number of fascinating documentary portraits of filmmakers: *Portrait of a 60 Year-Old French Man*; *Ruby Waxman*; *Alfred Hitchcock*; *Francisco Ford*; *Chaplin of a French Passion*; and his most recent, *Elia Kazan*, *Outrage*.

The following interview, conducted in English, took place in Rome on the occasion of a message retrospective colloquium on the cinema of Elia Kazan, organized by the Italian film magazine, *Politecnico*, as part of their "Maestri del Cinema" annual events. Ciment was present to screen his film on Kazan, and to share papers and dis-

## BOOKS

While a number of your books have appeared in English editions—such as *Kazan on Kazan*, *Conversations with Lenny*, *John Boorman* and *Stanley Kubrick*—many have not. Can you speak about those not in translation?

There is one titled *Gigantes of a New World*, which is a collection of essays on the American cinema. It has three sections. The first is on the Victorian directors in Hollywood: Erich von Stroheim, Josef von Sternberg, Billy Wilder and so forth. The second section deals with relationships between directors and producers, directors and writers. There is a piece on Howard Hawks and screenwriting, and another on Orson Welles' *Citizen Kane* and the Harmon Blackmarr controversy. The third section is about the Western genre. There is a big piece on *The Good, the Bad, and the Ugly*, considered in light of the Western genre and its mythology, and also on Terrence Malick's *Days of Heaven*.

A second book is *Passport in Hollywood*, which is a series of interviews with six directors. It again takes up the theme of people who have gone to work in Hollywood. The book deals with three older directors and three of the younger generation. The older directors are Joseph Mankiewicz, Billy Wilder and John Huston, whom I don't consider as typical Hollywood directors as the case of a John Ford, Marcellino Masi or a Walt. These directors are either of European origin, like Billy Wilder, an East-Coast director like Mankiewicz, or a maverick travelling around the world like John Huston. The three younger directors—Mike Figgis, Wim Wenders and Jeanne Pomaleu—are Europeans who have made films in Hollywood.

Another understated book is about Jerry Schatzberg. It is a rather particular book. It is a combination of essays and interviews very much like the *Kazan* and the *Kubrick* books, but as particular emphasis is on his relationship between photography and cinema, even Schatzberg was a



MICHEL CIMENT, above (left)  
PHOTO BY MICHAEL CIMENT

lens and photographer in the 1960s. Half the book is made up of quite beautiful sets of his photography work and the rest a study of his work. It was published in 1992 but a new exemplar because he has made a few more films. The book deals with his six last films: *Peaks of a Desperate Child*, *Pass to South Park*, *Isadora*, *Deadly the All American Girl*, *The Seduction of George Tyson* and *Improbable Men*.

Also not in English are my *Francisco Ford* book and the one I published last year on the Greek directors, *Three Angelopolis*. It is co-edited and deals with *Angelopolis*. (Note features in that title.)

You were concerned in highlighting filmmakers whose work reveals a cross-fertilization between European and American cinema. In some cases, this is through directors who are themselves culturally transposed. *Lenny*, *Kubrick* and *Boorman* are the most obvious examples. Is it an area you have consciously pursued?

It was not something I was really conscious of at the time, but was much more intuitive. It was more just liking these films and enjoying the complexity of their work. What I like about all these directors is that they are very original, which is often all what cinema is about. At the same time, the images refer to ideas. It is how to make ideas

that shape images, which for me is the supreme goal of art.

That's the first thing. Then, some years ago, a friend of mine said to me over lunch just what you said a moment ago. It was there that I realized it was absolutely true that I was interested in a particular kind of filmmaker. All my books are actually about people who are between two cultures. For example, *Kubrick* is an American Jew who emigrated to England. He has a kind of European sophistication, yet a mastery of Hollywood origins. *Joseph Lenny* was a WASP, upper class American from the mid-life in, a Communist who, because of the blacklist, came to work in England, where he made very refined European films. Nevertheless, he was very much an American director, and his films are American in many ways. With John Boorman, half his films are American productions, the other half purely British. He was an Englishman who was educated as a Catholic by a hard of affairs, although his family was Protestant. He is a man between two religions, two cultures.

My first really long piece of writing was a booklet which now is included in *Gigantes of a New World*. It was an 80-page study of French neo-realism which I wrote when I was 19 years old. You know as of course, another example of what we are talking about. So, from the beginning, I was attracted to culturally plurilingual filmmakers. Maybe it comes down to the fact that my father was Hungarian and Jewish, and my mother French and Catholic. Probably I'm attracted to majority I don't believe in purity. I'm afraid of purity. I think purity is ideological and dangerous, whether it be the purity of Communism, the purity of Marxism, of race or of nations. I'm attracted by mixtures.

Within this sphere of cross-cultural influence, *Francisco Ford*, is whom you devoted an early work, *Le Drame d'Alcazar*, because another early master filmmaker.

*Francisco Ford* is a Neapolitan, a man from the South, who lives in Rome and is very much like a

Northern Italy—like a man from Milan, he is a say. He seems a kind of embodiment of the two sides of Italian culture. He is very successful like Fellini; he can be, but also very reserved like Pasolini. Naples is the place where all the great layers come from and it is also the place where the French philosophers of the 18th Century were very popular: Montesquieu and Voltaire, for example. There is a tradition of socialism in Naples combined with high civilization.

This combination is something I like in directors. I admire filmmakers who are very cerebral

film—“film” in the sense that it moves, but pure. The Mankiewicz documentary has the pace of his language. Like characters in his own films, he uses an air conditioner and talks easily and effortlessly. So, it is about the fascination of talk.

Mankiewicz is perhaps the most intelligent director I have met. He has an extraordinary wit and distinct mind. But he was an old man, and I thought there was no way to get him into the screen. So we captured him on his library, surrounded by books, pipe in hand. He resembles an older English statesman, who talks about cinema

because you have already mentioned.

I could go on, but it should be obvious from what I have said that there is a component of the magazine which is strongly a part of ourselves.

I am not a novelist, unlike a lot of people on the magazine and not a novelist. I would say that only the influence of surrealism and surrealism, but it was very strong in the 19th. Louise Brooks played a comedy film like *The Phantom of the Opera* and all the dream aspects of cinema—all the things that are linked in the cinema were there in the magazine.



Michel Ciment

Director/Screenwriter

## LE DOSSIER ROSI

CIMENT'S STORY OF ITALIAN DIRECTOR FRANCESCO ROSI, AND TWO FILM BOOKS BY MICHEL CIMENT AVAILABLE IN ENGLISH

## Kazan on Kazan Michel Ciment



and very emotional—after all, man is a combination of desire. If he needs reason, he is every day, if he is only emotional, he is very superficial.

Rosi is concerned also in America. Some people in Italy call him “the American” because his early films like *La Strada*, *I Magnifici* and *Mano nuda* (Hands over the City), are highly influenced by Kazan and Warner Bros. He is obviously a man who has a strong sense of dynamics and action combined with his highly artistic culture. He was a pupil of Visconti and worked with Antonioni. So he combined the kind of strong American action film with a highly intellectual approach to political politics which is very different in the liberal school of Richard Brooks and even Kazan.

### THE DOCUMENTARIES

The fully *Wilder* film was made in 1973 and was quite successful—it was selected for Cannes. So I thought of following that up with one on Kazan.

During the film, Kazan talks about being an outsider culturally and artistically so we thought it would make a nice title. It was shot in three days with a very small crew on locations at the New York Convention, the Actors Studio, his home at the country and his house in New York. It was quite a natural feel and the contributions of the cameramen and the editor were of paramount importance.

The Mankiewicz film is a machine documentary which we could not edit down in length because Mankiewicz speaks for many minutes at a go. In that regard, the Rosi is much more of a

and talks fantastically well. Then, the film of the film came out of the person, person in action where form follows function. The man dictated the form.

### JOURNALISM

The publication some years ago of Robert Rosen's *The Last of Roger Moore* was among other things a remarkable reminder of *Pontif*'s association with surrealism. Could you make mention of some of the other editorial members and their links to surrealism?

I was once the head of a film book series which has now closed down, that included 18 or 19 titles. One of them was a book on legends by Gerard Legrand called *Cinema*, which I found to be a remarkable book. In the last 15 or so years of Andre Breton's life, say between 1934 and '86, Legrand was one of Breton's most important collaborators. He wrote a book with Breton called *L'Art Magique*. Legrand, who is now 80, has been writing for *Pontif* for 30 years.

And Breton was a Greek poetess during the war and fought in the German front. He was in exile in Paris and became in the '30s one of the most important intellectuals for *Pontif*. He was a close friend of Salvador's. Breton wrote two books in French, one of them is particularly important, called *L'Esprit du Cinema*. I think he published it in 1933 but it has been republished in rather beautiful editions.

Peter Paul, who has written two books on surrealist comedy, was a Czech who went into exile in Paris in 1938 and joined *Pontif* then. Robert

### HOLLYWOOD REUNITED: NAMES AND MORE

In the heady days of French surrealism, many films were made outside the classical Hollywood directors. With the passing of time, do you have vivid memories of these directors, Hawks and Walsh for example?

The case of Walsh is very interesting. I think the average output of Walsh is superior to the average output of Walsh. Hawks is more obviously an actor than Walsh. Nevertheless, if you judge a director on the level of achievement, that is by the top of his work, not the average, then Walsh is the greatest director.

What do you consider his peak?

I would say *White Heat*, *Catman*, *Jim*, *Johnny Brown*, *The Enemy* and *Perman*. For me, these films have a sense of celebration, a poetic dimension which I find lacking in Hawks. I think that is why Hawks played the French more than Walsh. He is more French than Walsh. In Walsh there is a kind of romanticism, a kind of lyricism. In an expending manner, whereas Hawks is more in a genre, Walsh is in the jungle.

For these reasons, you could well understand Kubrick or Truffaut liking Hawks more than Walsh.

In your opinion, are there any other American directors who remain under-rated?

Low McCarry remains in an under-rated director. In the 1930s and '40s he was an extraordinary director. He had a very small output, but, nonetheless, in every genre that he touched he left a

supreme work. I think that *Dual Sog* is the best film. *Breakers* [sic], I think *Ruggles of Red Gap* and *The Shepherd* [sic] are amongst the best comedies ever made in the realm of an unknown. *White Way for Tomorrow* is a supreme achievement.

As for the silent cinema, though I haven't seen many of his films, there is a tremendous devotion to Character Budget. He certainly deserves to be remembered for films like *Head Up*, *Animal* others. These films are quite brilliant.

This makes a generalization, but I got the sense that the French never really appreciated someone like *Private Sog*.

*Private* [sic] a special case on *Sog* five years ago. It was the first time on *Sog* anywhere in the world in the past twenty years.

I certainly like *Sog* very much. The problem with *Sog*, however, was that his career could be summed up in five years. He made an enormous film between 1930 and '34 and was already highly considered and passed in *June* [sic]. French critics didn't like writing about him because they had been writing already. There was some of discovery or re-discovering him. Also, when the young critical journals like *Paris* and *Cahiers du Cinema* started publication in the early 1950s, his career was in total decline. His later films were very, very disappointing. Therefore, it was not the same as with *Blackback* or *Hawks* who were still making very good films.

## AUSTRALIAN CINEMA

What is your opinion of what you have seen of the Australian cinema? Are there any Australian directors who particularly interest you?

Certainly I do appreciate Fred Schepisi. I like some of his films very much, such as *The Street*, *Flanagan* and *The Ghost of Jimmie Blacksmith*, and even the more films like *Almanac* which I thought was very talented in relation to *Opere* [sic].

I think Peter Weir is very good. I even like a film like *Almanac* [sic], but more especially his earlier films like *The Last Wave* and *Picnic at Hanging Rock*. *Goldfish*, too.

I also like very much the film by Scott Murray *Dead in the Water*, and *Backlash* by Bill Bennett.

Certainly I also like George Miller, particularly his *Mad Max* 2. Not so much his first one, or the third one. He is very much like Terence Young.



I have my reservations about the first George Miller, just as I have reservations about *A Knight of Delancey*. But then *License to Drive* [sic] is the first I like. *Mad Max* 2, I really thought it was terrible. I liked *Wicker* [sic], too. Miller is a very talented man.

Of course, Jane Campion is absolutely incredible. Her short films and *Antony and Cleopatra* [sic] are the most original film in cinema for years, although I also liked *Seven Years* [sic], *Red*, and *Madness*. But if I like Weir's [sic] of the *Cannon* [sic] had wanted to be really original, he would have gone the *Palace of the* [sic] in Campion. Comparing the two first features, Campion's mother [sic] laughs which are original. *Soderbergh* is wonderful but writes a mediocre stage.

The *Soderbergh* film is closer to a *Wendell* [sic] [sic]. It would appeal more to *Wendell* than *Seattle*.

Well, it's too bad for *Wendell*. I think his limits [sic].

But you are an admirer of *Wendell*.

Yes, he is a terrific director. But directors are not always the best judges.

But to conclude on Campion, on the world cinema of the 1980s, she is one of the few really inspiring filmmakers. She makes you believe that in cinema there are still new and surprising things to come. Most films today are merely imitations of things seen before, done less well.

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## POSITIF AND CAHIERS DU CINÉMA

*Positif* and *Cahiers du Cinéma* have long been regarded as France's most influential film magazines. Given your lengthy association with *Positif*, could you give us an overview of the differences that have historically marked their evolutions?

One was founded in 1951, the other in 1959. The differences between the two magazines vary according to the historical period. The differences between *Positif* and *Cahiers* today are very different from those in 1959, and very different from those in 1955.

The first period was the early 1950s. When they began cinema was not that they were both like *Beauf* magazines. Today, it seems very obvious and simple being a film buff has in the '50s, though France has always been a highly cinephile country, most of the press dealt with the cinema in a political or ideological way. The Communist influence was very strong in French cinema. They had 85 per cent of the vote, and a lot of its reflections were Communist. Their approach to art was highly ideological and they totally disagreed with very few exceptions: American cinema. Those few exceptions were social films and

Charles Chaplin's — things of that nature. Most Hollywood entertainment was considered light, evil, escapist — opaque for the masses.

On the other hand, the Right-wing, bourgeois criticism in newspapers like *Le Figaro* would treat American cinema as naive and vulgar. These critics looked down upon it from the standpoint of French high culture, as opposed to American popular culture.

Now *Positif* and *Cahiers* had something in common in that they took American film into consideration. They loved Westerns, thrillers and things like that. They spoke about them in highly intellectual terms, which made people on the

extreme Left indignant and provoked laughter on the Right.

Then came the very big split at the end of the 1950s. In part, there had already been an ideological split. *Cahiers* was highly spiritual, which was more conservative on the Right wing. And it is not to be denied that *Cahiers* was rather Right wing but rarely did it deal with the content of films. They would see films which were neo-Communist, like Bernard Falloy's, and not deal with it with the masses.

Also, *Cahiers* did not deal, as *Positif* did, with the marketing of film. *Truffaut* had a famous phrase: "Cineanship means only for cinema."

BELOW: THE AUGUST 1961 ISSUE OF CINÉMA, AND THE NOVEMBER 1962 ISSUE OF POSITIF

## CAHIERS DU CINÉMA







In some ways, she is Spain's confidence, or perhaps the only mistress that sometimes treated personal affection as directed towards her. She is very much against his side too, which is strange. You would think, in maybe a more conventional set-up, there would be a solidarity amongst the females on that particular side, but there's no sympathy at all between them.

**There is something powerful and undeniable about Green.**

Green Speer's sexual attitudes, she is no longer a character who has any sexual identity. She is a hanger-on, a part of his party, but doesn't suffer or offer any sound or ambiguous threat whatsoever. This is rather important, as Alfred Spain's sexuality, to say the least, is extraordinarily strange. This man is much more interested in the laundry than he is in the bedroom. His sexuality is very adolescent, not only from what we have observed from his constant use of scatological imagery, his foul language and his appalling attitude towards women, but also in that big colloquy the Wife delivers to camera when she's lying down. We suddenly realise that his sexuality is decidedly peculiar and adolescent.

**The set is brilliant designed and used. Did you see its juxtaposition of rooms and alleyway as having symbolic importance? What, for instance, did you want to imply by the changing of colours as the characters move from one room to another?**

There has been in all my films a concern for the way in which I am the author of the product. I have total control of the plot and the characters I can invent 50 characters or only three. I can tell off the barman in the first act, or wait till the end of the film.

I have also always looked for other disciplines, other universal attractions. In *Drussig's Number*, there is number structure, in *A Red and Two Noughts* an alphabet one, whereas *The Devilmen's Contest* is very much about the 13 numbers.

What I wanted to do with *The Cook, the Thief* was find some other discipline which would help to complement the narrative, but which would obviously have associations with what I have been trying to do. These things do have to be related.

In 19th-Century painting, colour has become very dramatic (I don't contest). There is the famous attention about the young man who went up to Picasso, who was painting a landscape, and asked, "Why are you painting the sky red?" Picasso rather facetiously replied that he had run out of blue paint.

Green the break-up of colour and content, colour because it is to do anything. Largely that instant colour became merely derivative, pretty. In Vermeer, for example, there is the example of painters like Titian and Giorgione where colour becomes almost the sole organising principle. Those sorts of postcards seem to have been lost. I seem to bring colour back, to use it as a structural device, not merely as a decorative one.

Another aspect is that in *Redly of an Archer*, the secret protagonist is Sir Isaac Newton. That film is all about gravity—it is fundamental to architecture—and, ironically, the main reason for being failing. But we tend to forget that Sir Isaac Newton was the first person to organise colour theory, to break down the colour spectrum.

In *The Cook, the Thief*, the colour white represents the colour. It is used with a great sense of irony, because the symbolic colour of totem would certainly not on the whole be white. But it is where the lovers meet for the first time and it represents heaven for them. A great irony is that even in the hellish conditions with which we presumably associate toilets—with defecation and masturbation—it takes a very opposite colour, becoming extraordinarily white.

Then you move into the main fulcrum of the film, which is the red, *carpet-covered, blood-covered, violent area of the restaurant*.

Now, because of an optic phenomenon, when white comes on the screen after the dark red of the kitchen, it acts very strongly on the screen. If you look at your companions in the cinema, you will see that they are all lit up—the man being they are lit up by the white toilet.

We have blue for the corpse, which represents the outside world, the world away from food, the world of dustiness and dogs and polar regions, if you like. Then we move through into green, the colour of safety, the colour of the tropical jungle from which all the food of the world ultimately comes. I think green is the colour for safety on traffic lights all the way throughout the world, apart from apparently China. I don't quite know why that is.

The other two colours represented, in maybe a minor way, are the yellow of the children's hospital, which represents the path of an egg, the colour of maternity, the colour of children in winter season, and the gold of the book depository, which is for the golden age of literature, the colour of spices, pages, gold leaf and so on.

So, each area has its own colour association. Even in the instant why you could say, "Ah, it's red, therefore it must be the restaurant", or "It's blue, therefore it must be the carpark." In a way, it is a device for reminding us to realise that these are artificial structures, but also it has those probably quite successful unconscious associations.

**There is also the way the camera moves fluidly past the scenes, and the way compositions tend to be rather static. Is that a conscious thing?**

Indeed! I suspect in your question, that there is a positive delight in that. A lot of people of course find it uncomfortable and they don't seem to be having a conspiracy filmmaker, as though these things are happening without my knowledge.

Mine is a very conscious cinema. I try as hard as I can to have complete control over the representation of every single part of this discipline. This has to do with my own temperament, my own cultural baggage. My films are very Apollonian, they are concerned with the classical ordering of the world. Some of my early films are about limbo-making, catalogue and encyclopaedia. My framing is deliberately related to the Renaissance sense of a framed space, an organised space, a space which is deliberately selected in order to make use of composition.

There is also a way in which the camera moves in an objective way. Although there is movement, and it does glide very gracefully through the various rooms, it holds itself steady. It does not behave like a voyeur, staring about. It does not, for example, follow characters. If an actor disappears behind furniture or goes into another room, the camera will deliberately not interrupt its steady progress to follow him. The camera is acting as an inorganic eye. It's not a subjective eye at all, which again is the way the painting behaves.

**It is pretty well known that you are a painter as well as a filmmaker. One of these activities is solitary and the other intensely collaborative. What kind of different rewards and demands does each of these offer you?**

Sometimes I feel as though I'm not a filmmaker at all, but a writer or painter who happens to be working in the cinema. This is sometimes a good position to be in, because it is like being an outsider. Almost without knowing it, I can take experimental risks, which maybe someone advanced as a filmmaker would not. A lot of editors, for example, throw their immediate horror at some of the editing devices I use, like crossing the line. I deliberately make these major cuts of 180°, because, if you look in one direction and then completely change direction, you would in fact see the camera as it were in the real world.

This sort of risk-taking in all disciplines obviously throws the conventional filmmaker who feels that there are rules and regulations that should be followed. I am constantly breaking them, not from being antagonistic to those rules, but rather from the position of outsider asking, "Are these rules and conventions really necessary?" I'm not a disciplinarian in the sense.

My films could be better appreciated, better understood, if people applied the aesthetics of painting to them. A great delight is a concern for surface, in using two-dimensional representations of objects across the screen as though they are three-dimensional, a concern for the way in which objects shine, for the difference in textures. The restaurant, for example, is used, but it is many different types of red and they all interact, balancing one another.

This concern for surface, by and large, is not uncommon, it is not

a concern, for any other filmmaker. Their prime concern is getting pictures down from actors and so hailing the picture-making. This is greatly under-selling the cinema.

**As a painter, you must have an eye for colour and composition. What sort of painter is there of this faculty when you come to work for the screen? Do the roles of painter and filmmaker feed into each other?**

There are times when, because when I was an attached my painting was always described as being very literary. That is also a curse of English painting. We do not produce, never have produced, great painters, other than maybe Constable, Turner and Francis Bacon. Everybody else seems to want to tell stories. Yet the greatest paintings are those which do not tell stories, but simply make philosophical statements about the world.

On the whole, my painting was and still is very literary, but that is useful for me in terms of filmmaking. Cinema is a narrative form and was literary device, so I feel quite at home. My scripts are essentially and detailed. They describe all the concerns we've had so far in our conversation, as well as others, such as the use of flowers, which are absolutely impossible to manage.

For me, the most enjoyable parts of filmmaking are considering the film, writing the script and then getting the film back into the editing room and shooting. I feel it's mine again after the bit in the middle, where an army of nearly 300 people allowed their guns to be used for film. Of course, their contribution is absolutely essential, but that is the time when the film gets further away from me. A lot of the time you're not a film director at all, but a chapman, an organiser of events, a psychologist... It can be a very frustrating, irritating period. But, I'm getting better at that now, and I'm actually enjoying that process a lot more.

**You are one of those filmmakers whose films look as if they know and care about other art forms. How important are these to you and your films?**

Film are only a very recent entrant in the 3000-year continuum of the arts. That continuum is rich because even if sensitivity is going to be switched off all over the world, people will still go on painting and making statues, recording a philosophical point of view of the visual world. And if cinema entirely disappeared from the world tomorrow, it would be a cause of some regret and sadness, but it would not in any way stop my personal activities. I could still go on being a painter or a writer.

So, I am aware of the ephemeral nature of the film medium. However sophisticated we regard cinema, it is no more than a painter's brush. I taught wood in which to engrave things. Every single visual problem that comes up in film has come up a thousand times before in painting, and people have found solutions for them over and over again. If these solutions had not been successful, those artworks, those paintings, would have disappeared long ago.

This is a very postmodernist concern, looking over our shoulders to see what other people have done to see what we can achieve and make valuable in our current situation. I want to be part of that tradition which, without self-harassment, can easily make comparisons between Orson Welles' *Citizen Kane* and Michelangelo's *Sistine Chapel*, between Eisenstein's *Battleship Potemkin* and Rembrandt's *Night Watch*. The reason mapologues that can be utilised in terms of language, etc., between cinema and the rest of European culture.

**When you talk about wanting to feel part of a tradition, do you feel you have anything in common with other British filmmakers, past or present? One thinks particularly of Michael Powell, whose films, like yours, mix the beautiful with the dangerous and disturbing.**

The Michael Powell cinema has been made many times recently in critical appreciations of English cinema. People have actually gone as far as to say, and I'm deeply flattered, that I'm the second successor, that there never have been other filmmakers in Britain like the two of us.

Powell was very much outside the general trend and inclination of the British cinema – I say "was" because he is no longer making films. That is basically to do with realism and the documentary tradition, seen in the work of people like John Gurnea and Chris

corn. Adapting ideas taken from Italian neo-realism, that then became the British cinematic style of the 1950s, typified by the films of John Schlesinger and Lindsay Anderson.

That documentary tradition then moved into British television, where it remains very much today. Most of the work supported recently by Channel 4 is part of that tradition, films like *Letter to Brecht* and *My Beautiful Laundrette*. It is a concern for a so-called naturalism, realism was and is often associated with the class structure of politics. I often find it frustratingly paradoxical. Obviously a movie like *My Beautiful Laundrette* has had enormous success around the world, but I see a very much to a small film, and only in terms of its concentrated idea in the way it was made. It is essentially a television film.

I don't feel particularly associated with that realist movement, it is a film which cannot ever be made. You put a camera anywhere and immediately you change the circumstances, however much you try and organise in 'disappearance' from the scene. There are so many people involved in the collaborative activity of filmmaking, so many films, that realism and realism get pushed further and further back.

It is interesting to look again at these supposedly earlier films of the 1960s, today they look extraordinarily artificial. The same sense of 1960-Century novel writing. Zola, for one, pretended to be extraordinarily realistic, but his books don't seem as all real now.

Most of my concerns for the cinema are to do with the European model, which readily uses metaphor, allegory and other story-telling methods with a considerable amount of freedom. It could be described as the cinema of ideas.

**Which makes the success of a fascinating, difficult, elusive film like *The Draughtsmen's Contract* very surprising. What do you think made it so attractive to audiences?**

I shall resist that question, because everybody associated with the film was very proud. I had made something like 30 movies before that, all of them with numerous, academic concerns. They had their camp following, and some were prizes at the *Montreux* and Sydney film festivals. And with *The Draughtsmen's Contract*, I thought I was making a fantastic movie in that vein. So it did surprise me when it took off.

Someone suggested, again with extraordinary flattery in my direction, that the 1980s have been somehow suggested at the beginning and the end by two of my films. *The Draughtsmen's Contract* is an introduction to the metaphysics which were very much a concern of early 16th century *The Cook*, the film indicates the concerns and anxieties in Britain at the end of the decade.

It is interesting that *The Cook*, the film has done even better than the first. It has been in the top five at the box-office in London for almost eight weeks, and has earned more money than *The Last Emperor*. It has broken box-office records everywhere – in France, Germany, Holland and Belgium – and is about to open in Italy and America, where there is tremendous advance excitement. Again, I am very surprised. In some places in the world it has even become a success possibly like in Germany where they seem to have taken it in their heart. There are people throwing coins behind the screen and threatening to burn down the cinema, women are running out into the street to vomit. This extraordinary, extraordinary behaviour for this comparatively modest little film to engender.

\* Germany always referred to the film as "The Cook and the Thief"

#### PETER GREENAWAY: AUTOGRAPH AT DECEMBER

1970/15 1985 *Train Train*, 1987 *Revolution*, *Five Potatoes* from Capital Cinema, 1988 *Intervista*, 1971 *Kerosene*, 1979 *It Is for Women*, 1975 *Windows*, *Waterbury Windows*, 1978 *Grains by Numbers*, 1977 *Dear People*, 1979 *4-180*, *A Walk through H*, *Portrait of a Painter Remains*, 1981 *Act of God*, *Sandra Rhodes*, 1983 *Four Americans Compose*, 1984 *Walking Upstairs*, *A TV Movie* – *Care*, 1985 *Inside Room* – *The Bedroom*

11/11/1989 *The Falls* (185 mins) 1982 *The Draughtsmen's Contract* (109 mins) 1988 *A Red and Two Nothings* (112 mins) 1987 *The Belly of an Architect* (105 mins) 1988 *Breathing by Numbers* (118 mins) 1989 *The Cook, the Thief, His Wife and Her Lover* (119 mins)













boarded influence over a considerable period. We see his gradual progress from isolation to leadership, and realization of one of the most important of society.

#### HOUSING BY DESIGN

**Prod. company** Gaffney Films Productions  
**Sponsoring body** NSW Dept of Planning

**Director** Christine Gaffney  
**Producer** Christine Gaffney  
**Scriptwriter** Christine Gaffney  
**D.O.P.** Michael McMillan  
**Editor** Jeremy Latham Mason

**Music** Dana Hagler  
**Soundman** Soundman

**Cinematography** Cinematography  
**Lab** Videopak  
**Post prod** Videopak  
**Length** 10 mins  
**Genre** Features

**Synopsis** A programme designed to educate, to inspire a sense for careful design and design can produce striking, striking effects and sometimes, raising, is a theme that is both practical and appropriate to the environment.

#### IMPORTANT PARLIAMENTS

**Prod. company** Alfred Road Films  
**Sponsoring body** NSW Parliament

**Director** Neil Landman  
**Producer** Richard Mason  
**Scriptwriter** Richard Mason  
**D.O.P.** Bruce Mason  
**Sound mixer** Pat Fike

**Music** Margaret Scott  
**Prod. manager** Jeffrey Brindley  
**Director** John Bell  
**Lab** Colorfilm  
**Post prod** Minicore  
**Length** 15 mins  
**Genre** Issues

**Synopsis** A series of four programmes which give insights into the working life of the Premier, the Leader of the Opposition, The Premier, the Speaker and Parliament House itself.

#### LEARNING TO BE SAFE

**Prod. company** Leisure Time  
**Sponsoring body** NSW Dept of Education

**Director** Michael Smith  
**Producer** Lynne Bond  
**Scriptwriter** Roger Hudson

**D.O.P.** Jonathan Christie  
**Sound mixer** Jack Bond  
**Editor** Murray Ferguson  
**Prod. manager** Laura Saxon  
**Music** Neil Halden  
**Lab** Videopak  
**Post prod** Videopak  
**Length** 10 mins  
**Genre** Features

**Synopsis** A video showing parents of New South Wales Department of Education's child protection programme which develops children's interpersonal skills, helping them to recognise dangerous situations and protect themselves from potential sexual assault.

#### PARLIAMENT AT WORK

**Prod. company** Alfred Road Films  
**Sponsoring body** NSW Parliament

**Director** Neil Landman  
**Producer** Richard Mason  
**Scriptwriter** Richard Mason  
**D.O.P.** Bruce Mason  
**Sound mixer** Pat Fike

**Music** Margaret Scott  
**Prod. manager** Jeffrey Brindley  
**Director** John Bell  
**Lab** Colorfilm  
**Post prod** Minicore  
**Length** 15 mins  
**Genre** Issues

**Synopsis** This programme examines the work and functions of the Parliament of New South Wales and its Members in open and an informal manner of the Parliament and means to survey the composition and character of the two Houses of Parliament, the Lower House or Legislative Assembly and the Upper House or Legislative Council, the House of Representatives.

#### PLAYING PARKS OF NEW

**Prod. company** Bay View  
**Sponsoring body** National Parks & Wildlife Service

**Director** Peter Marks  
**Producer** Gary Barr  
**Scriptwriter** Peter Marks  
**D.O.P.** Ross Phillips  
**Editor** Gary Barr  
**Music** Philip McCann  
**Soundman** Gary Barr

**Length** 15 mins  
**Genre** Issues

**Synopsis** Introduces the modern parks in New South Wales and shows how the National Parks and Wildlife Service has made the parks accessible to everyone.

#### REACT AVOID

**Prod. company** Schlegel Productions  
**Sponsoring body** NSW Dept of Education

**Director** Michael Mandel  
**Producer** Sandra Wilson  
**Scriptwriter** Barbara Chalkley  
**D.O.P.** Phil Brindley  
**Sound mixer** John Freeman  
**Editor** John Freeman  
**Prod. manager** Jo McInnis  
**Lab** Videopak  
**Post prod** Videopak  
**Length** 15 mins  
**Genre** Features

**Synopsis** A documentary programme designed for secondary school teachers to demonstrate how good practice in teaching practice can benefit female students in gaining confidence and skills in areas of learning which have traditionally been taught in male schools.

#### THE RIGHT PERSON IN THE RIGHT PLACE

**Prod. company** EYE  
**Sponsoring body** Roads and Traffic Authority

**Director** Brian Paul  
**Producer** Tony Oates  
**Scriptwriter** Brian Paul  
**D.O.P.** Joseph Pickering  
**Sound mixer** Paul Collier  
**Prod. manager** Ross Powell  
**Lab** EYE  
**Post prod** EYE  
**Length** 15 mins  
**Genre** Features

**Synopsis** Designed as part of a training package for operators who are responsible for entering the training traffic controllers employed by the Roads and Traffic Authority of New South Wales.

#### THE ROLE OF A MEMBER OF PARLIAMENT

**Prod. company** Alfred Road Films  
**Sponsoring body** NSW Parliament

**Director** Neil Landman  
**Producer** Richard Mason  
**Scriptwriter** Richard Mason  
**D.O.P.** Bruce Mason  
**Sound mixer** Pat Fike

**Music** Margaret Scott  
**Prod. manager** Jeffrey Brindley  
**Director** John Bell  
**Lab** Colorfilm  
**Post prod** Minicore

**Length** 11 mins  
**Genre** Issues

**Synopsis** This programme introduces three Members of the Parliament of New South Wales and shows how they operate and the types of problems they encounter. Highlighted is the fact that although Members may belong to political parties or be independents, they are, above all, representatives elected by the people to give them a voice in governing the State.

#### AUSTRALIAN CHILDREN'S TELEVISION AWARDS

#### MORE WINNERS ("Key Soldiers")

**Prod. company** ACTF  
**Est. company** Quantum Leap Int.  
**Budget** \$4.5 million (series of six dramas)

**Pre-production** 4/1/88 - 10/1/88  
**Prod.** 11/1/88 - 10/1/88  
**Post-production** 1/1/88 - 10/1/88

**Principal Credits**  
**Director** Mark Jaffe  
**Producer** Margaret McDonald  
**Scriptwriter** Patricia Edgar  
**Supervising prod** Susan Barton  
**Scriptwriter** Cliff Green

**Planning and Development**  
**Designed by** ACTF  
**Executive** Steven Landy  
(Tony Leonard)

**Completion points**  
**Post production** Peter McMillan  
(New Zealand)

**Sound**  
**Music** John Jaffe  
**Sound mixer** John Freeman  
**Editor** John Freeman  
**Prod. manager** Jo McInnis  
**Lab** Videopak  
**Post prod** Videopak  
**Length** 15 mins  
**Genre** Features

**Synopsis** A series of four programmes which give insights into the working life of the Premier, the Leader of the Opposition, The Premier, the Speaker and Parliament House itself.

#### MORE WINNERS ("Bridle Road")

**Prod. company** ACTF  
**Est. company** Quantum Leap Int.  
**Budget** \$4.5 million (series of six dramas)

**Pre-production** 12/1/88 - 10/1/88  
**Prod.** 11/1/88 - 10/1/88  
**Post-production** 1/1/88 - 10/1/88

**Principal Credits**  
**Director** George Waley  
**Producer** Andy van Duijn  
**Scriptwriter** Patricia Edgar  
**Supervising prod** Susan Barton  
**Scriptwriter** Cliff Green

**Planning and Development**  
**Designed by** ACTF  
**Executive** Steven Landy  
(Tony Leonard)

**Sound**  
**Music** John Jaffe  
**Sound mixer** John Freeman  
**Editor** John Freeman  
**Prod. manager** Jo McInnis  
**Lab** Videopak  
**Post prod** Videopak  
**Length** 15 mins  
**Genre** Features

#### Planning and Development

**Designed by** ACTF  
**Executive** Steven Landy  
(Tony Leonard)

**Sound**  
**Music** John Jaffe  
**Sound mixer** John Freeman  
**Editor** John Freeman  
**Prod. manager** Jo McInnis  
**Lab** Videopak  
**Post prod** Videopak  
**Length** 15 mins  
**Genre** Features

**Accountant** Wally Moberg  
**Executive** Steven Landy  
(Tony Leonard)

**Completion points**  
**Post production** Peter McMillan  
(New Zealand)

**Sound**  
**Music** John Jaffe  
**Sound mixer** John Freeman  
**Editor** John Freeman  
**Prod. manager** Jo McInnis  
**Lab** Videopak  
**Post prod** Videopak  
**Length** 15 mins  
**Genre** Features

**Synopsis** A series of four programmes which give insights into the working life of the Premier, the Leader of the Opposition, The Premier, the Speaker and Parliament House itself.

#### MORE WINNERS ("The Diamond")

**Prod. company** ACTF  
**Est. company** Quantum Leap Int.  
**Budget** \$4.5 million (series of six dramas)

**Pre-production** 12/1/88 - 10/1/88  
**Prod.** 11/1/88 - 10/1/88  
**Post-production** 1/1/88 - 10/1/88

**Principal Credits**  
**Director** George Waley  
**Producer** Andy van Duijn  
**Scriptwriter** Patricia Edgar  
**Supervising prod** Susan Barton  
**Scriptwriter** Cliff Green

**Planning and Development**  
**Designed by** ACTF  
**Executive** Steven Landy  
(Tony Leonard)

**Sound**  
**Music** John Jaffe  
**Sound mixer** John Freeman  
**Editor** John Freeman  
**Prod. manager** Jo McInnis  
**Lab** Videopak  
**Post prod** Videopak  
**Length** 15 mins  
**Genre** Features

#### Planning and Development

**Designed by** ACTF  
**Executive** Steven Landy  
(Tony Leonard)

**Sound**  
**Music** John Jaffe  
**Sound mixer** John Freeman  
**Editor** John Freeman  
**Prod. manager** Jo McInnis  
**Lab** Videopak  
**Post prod** Videopak  
**Length** 15 mins  
**Genre** Features





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CINEMA PAPER 3

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## APPENDIX B

## CONCLUSION



## FILM VICTORIA

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## L I B R A R Y

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Process Control **PHILLIP GRACE**      Negative Preparation **MALCOLM MARR** and **LIZ WALDRON** and **SHARON MARTIN**

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